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Motivations for Interpretation in Recorded Performances of Villa-Lobos's *Five Preludes* for Solo Guitar

APPROVED BY
SUPERVISING COMMITTEE:

_____
Robert S. Hatten, Supervisor

_____
Marianne Wheeldon

Motivations for Interpretation in Recorded Performances of Villa-Lobos's *Five Preludes* for Solo Guitar

by

Joan Esther Raabe

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Dedication

I would like dedicate this thesis to my fiancé, Dr. Bradley Emerson. Thank you for the love and support you showed me through the writing processes, from listening to me talk about my ideas to bringing me chocolate to aid in the writing process.

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This thesis would not have been possible without the countless hours Dr. Robert S. Hatten, my advisor, spent editing my thesis and helping me focus my ideas. I would also like to thank all of the University of Texas music theory professors, as they helped my writing improve throughout my time here and gave me the tools to interpret the performances of these pieces.

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Abstract

Motivations for Interpretation in Recorded Performances of Villa-Lobos's *Five Preludes* for Solo Guitar

Joan Esther Raabe, M. Music

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Supervisor: Robert S. Hatten

This study will focus on various motivations for wide-ranging interpretations by prominent classical guitarists of Villa-Lobos's *Five Preludes* for solo guitar. The recorded performances I examine are by well-known classical guitarists, chosen because they best represent a wide range of possible performance interpretations, even when these may go beyond literal adherence to the notated score. I propose expressive motivations for their interpretations, utilizing theories of musical energy (Larson), agential energies (Hatten), virtual agency (Hatten) and musical narrative (Almén).

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Introduction

This study is about performance—specifically, about a group of recorded performances of Villa-Lobos's *Five Preludes* for guitar and how they co-create, by departing from the notated score, a variety of interpretations. Of interest was whether it might be possible to explain the expressive motivations behind such varied performances, utilizing theories of musical energy, agential energies, virtual agency, and musical narrative. The score for the preludes can be easily found on imslp.org.

All performances require *some* level of interpretation. While a composer can provide explicit instructions for many features of a work, it is impossible for the composer to convey every nuance of performance. Those aspects that go beyond the notation are what Nicholas Cook calls "extramusical."[1] And while performers have the freedom to make decisions not specified by the notation, they may also choose how to interpret even those aspects that might appear to be definitively notated. For example, if a section of music is labeled *mezzo-forte*, it does not specify the specific decibel level, only that is it "somewhat loud." The meaning of "somewhat loud" depends on other dynamic levels within the piece, the style of the work, the performing instrument, and even the acoustics of the performing space. The only aspect of dynamics this notation specifies is how it relates to other dynamics within the same piece. An example would be if the composer has a *piano* dynamic written later. Presumably the section marked *piano* would be performed quieter in comparison to the *mezzo-forte* section. Performers might also view these two passages as projecting two different styles, in which *mezzo-forte* for one and *piano* for the other might conceivably be projected at the same decibel level, but would nevertheless sound appropriate within the context of each style.

1. Nicholas Cook, *Beyond the Score: Music as Performance* (New York: Oxford University Press, 2013), 33.

Classical guitar performers are known for their greater license in creating individual interpretations that range well beyond any literal reproduction of the notated score. However, the composer's verbal instructions, whether in the score or reported elsewhere, should guide, if not overly constrain, a performer's interpretation of the piece. As William Rothstein notes, performers gain freedom by finding a distinctive way to disclose the work's structure.[2] This freedom is especially desired in classical guitar performance by showing the breaks between sections or contrasting the sections more vividly with "extramusical" performance choices.

Classical guitarists have long suffered under the perception that they were second-class musicians, at least until Andrés Segovia helped elevate their status as serious performers through master classes and formal study. Now, most classical guitarists tend to create highly individual interpretations instead of following a standardized recording (whether of a studio or live performance). It is possible that teachers around Segovia's time insisted on students following their teacher's particular interpretation and, sadly, the student often slavishly followed that one interpretation.

Heitor Villa-Lobos grants performers more freedom than most composers, due to a minimum of specific instructions in his scores. This leaves room for greater freedom of interpretation and performance. Furthermore, Villa-Lobos draws on popular Brazilian music styles, which are more improvisatory, like American jazz. It is likely he would have encouraged this same style of performance in his own, Brazilian-inspired music, despite his use of European structures and European instruments. Another factor to consider is that a European-trained classical guitarist will likely interpret Brazilian forms and textures differently than would a

2. William Rothstein, "Analysis and the Act of Performance." In John Rink, ed., *The Practice of Performance: Studies in Musical Interpretation* (Cambridge University Press, 1995), 218.
Nicholas Cook, *Beyond the Score: Music as Performance* (New York: Oxford University Press, 2013), 38.

musician with extensive training in Brazilian popular styles. European-trained classical guitarists might tend to normalize rhythms or form according to their own training and understanding.

The *Five Preludes* were written in 1940, by Heitor Villa-Lobos, a Brazilian classical guitarists, cellist, and clarinetist, as well as a composer. These pieces were written a decade after he spent seven years studying music in Europe, primarily in Paris, and after spending over a decade traveling around Brazil to learn his native country's music. The preludes were premiered by Abel Carlevaro, a Uruguayan classical guitarist, who also studied in Europe.[3] Abel Carlevaro was chosen to premiere these pieces after he performed Villa-Lobos's Choro #1 for Villa-Lobos. Prelude 3 and 4 were premiered first in a separate concert, while Villa-Lobos was finishing the other three preludes. Later, all five preludes were premiered as a set by Abel Carlevaro.

I. Methodology

I explore a range of possible performances by searching for expressive motivations underlying a set of varying interpretations for each Prelude. Such motivations might range from creating a textural realization based on a model from Bach, to expressing one's own personality; or from simplifying formal designs, to projecting the development of key motives. I have selected this set of preludes and the artists' performances because both the pieces and performances are popular among both guitarists and general listeners. My larger point is that individual performance choices often reflect different understandings of a larger narrative.

To characterize the different kinds of expressive transformations that these performance decisions bring to the work, I will apply three modes of analysis, ranging from the energetics of the surface to the larger trajectory of a musical narrative.

3. Humberto Amorim, *Heitor Villa-Lobos E O Violão* (Rio De Janeiro: Academia Brasileira De Música, 2009), 159.

Steve Larson describes three kinds of musical forces—gravity, magnetism, and inertia—that create what Hatten calls a virtual environment.[4] Musical tonal gravity is implied by descent downwards in pitch to a stable platform, typical the root of the chord or the tonic pitch of the key, the gravitational field. Inertia is the tendency to continue in a given state—either at rest, or continuing to move in the same direction. Magnetism is the tendency of a pitch within a tonal collection to move toward the nearest stable platform. It is stronger if that stable pitch is a half-step away, as for example, 7-1 or 4-3 in major. Other possible musical (or virtual environmental) forces are repulsion and friction. An example of a performer choosing to express a musical force is easily explained with musical tonal gravity; for example, a performer can choose to increase the tempo of a descending line, as though it were accelerating through the force of gravity as the line falls.

Virtual agents also exhibit energy, through gestural impulses that have human characteristics. Actors convey these characteristics as they participate in dramatic trajectories, as internal agents (e.g., protagonist vs. antagonist). External agency may also be implied, but not necessarily human (e.g., the force of fate). Virtual subjectivity may emerge from the combination of actors as parts of a single consciousness.[5] I will be primarily engaging with Actors and Subjectivity in my interpretation of the preludes and their performances.

The performer has control over projecting the virtual agency implied by the piece. Some performers may project their own subjectivity as part of the equation, as well. For example, the performer may choose to perform contrasting A and B sections similarly, by highlighting their

4. Steve Larson, *Musical Forces: Motion, Metaphor, and Meaning in Music* (Bloomington, IN: Indiana University Press, 2012). For the concept of a virtual musical environment, see Robert S. Hatten, *Interpreting Musical Gesture, Topics and Tropes* (Bloomington, IN: Indiana University Press, 2004). 115

5. Robert S. Hatten, *A Theory of Virtual Agency for Western Art Music* (Bloomington, IN: Indiana University Press, 2018).

common goals, such as building tension. Other performers may choose to separate the two sections into different or opposing virtual actors, possibly suggesting, at a higher level, a conflicting subjectivity.

I will also employ Byron Almén's theory of musical narrative, particularly the concepts of transvaluation and archetypal categories, to explain the implied narrative of each performance.[6] Transvaluation is the changing relationship between an order and a transgressor. The order is typically established at the beginning, perhaps by the main theme. The transgressor opposes this order. The order and transgressor are valued as either positive or negative, and their interactions lead to either the victory or the defeat of the order or the transgressor. The four possible combinations create one of four narrative archetypes. Since these pieces are all roughly ABA in structure, I will consider each section as representing either an order or a transgressor, each initially either positively or negatively valued. If the A section is considered to be a positively valued order, and the B section a negatively-valued transgressor, and A returns unchanged by B, the positive order has in a sense "won," and the narrative is considered to be a Romance. If, however, the A section is a negatively-valued order and the B section is a positively-valued transgressor, and the A section returns unchanged, then the negative order is triumphant and the narrative is a Tragedy. Performers can express a different narrative through their performative choices. Common strategies in portraying a section as negatively-valued include a chaotic interpretation or a harsh sound. The performer can then give the other, contrasting section a more positive interpretation, possibly by performing more coherently and with a brighter sound.

6. Byron Almén, *A Theory of Musical Narrative* (Bloomington: Indiana University Press, 2017).

II. On my choice of performances

Throughout this paper, I examine recorded performances by the following performers. John Williams (all five Preludes) is an English/Australian classical guitarist, now a professor at the Royal College of Music in London. Pepe Romero (Preludes 2, 3, 4 and, 5), a Spanish guitarist, is the guitar professor at the University of Southern California and is the second son in "The Royal Family of Guitar," the Romeros. Julian Bream (Preludes 1, 2, 3 and, 5) is an English classical guitarist and lutenist, and a famous recording artist for RCA Victor and EMI Classics. He studied at the Royal College of Music and received honorary doctorates from the Universities of Surrey and Leeds. Fabio Zanon (Preludes 3, 4 and 5) is a Brazilian guitarist who currently teaches at the Royal Academy of Music in London. Nicholas Ciraldo (Preludes 1, 3, and 4), an American classical guitarist, teaches at the University of Southern Mississippi, and wrote a dissertation on Villa-Lobos etudes for his doctorate at the University of Texas. Marcin Dylla (Preludes 1, 2 and 3), a Polish classical guitarist, is currently a professor at the Music Academy in Katowice, Poland, and at the Westphälische Wilhelms-Universität in Münster, Germany. Irene Gomez (Preludes 1 and 4), a Columbian classical guitarist, is currently a professor at the Conservatory of Music of the National University of Columbia. Manuel Barrueco (Preludes 1 and 5), a Cuban classical guitarist, is currently a professor at the Peabody Institute. Nicholas Petrou (Preludes 1 and 2) is an Australian classical guitarist and winner of the Maria Canals Barcelona prize in 1981. Nora Buschmann (Prelude 5), a German classical guitarist, is currently professor at the Hochschule für Musik Carl Maria von Weber in Dresden, Germany. Raphaël Feuillâtre (Prelude 5), a French classical guitarist, was the winner of the Guitar Foundation of American competition in 2018 and currently is a professor at the École musicale Villeneuve-la-Garenne, near Paris. Andrés Segovia (Prelude 1) is a Spanish classical guitarist who is

considered the father of classical guitar performance for making the guitar a professional instrument. Norbert Kraft (Prelude 2), a Canadian classical guitarist, served on the faculties of the Manhattan School of Music, the University of Toronto, and the Royal Conservatory of Music in Toronto. Christopher McGuire (Prelude 2), an American classical guitarist, served as professor at the University of Dallas and North Lake College in Dallas, TX. I did not include every performer for every prelude since (1) most did not perform all five preludes, and (2) several performances were similar enough that including everyone would have been redundant.

I chose to use recordings of performances that were featured extensively in discussions on classical guitar online forums. Thus, these performances are apparently valued by classical guitarists. However, it should be noted that these performers are typically given only a short time in the studio, most often two to four hours, to record an entire album. I have also used live recordings, which may reflect mistakes or non-intentional variances. Thus, it should be clear that my analyses are concerned not with performers' ultimate intentions but with the resulting performances.

Chapter 1: Villa-Lobos's Third Prelude: Interpreting the "Homage to Bach"

I begin my study with Villa-Lobos's third prelude, since it is considered the easiest of the preludes, and one that is often performed by amateurs. This piece is subtitled "Homage to Bach." This is shown in the lament quality of the Bach-like passages. Villa-Lobos loved Bach's music and frequently tried to use Bach's ideas for his own music. This paper will discuss how performers treat the ambiguous aspects of the piece.

This piece as written takes the form of AB:‖. A by itself has a narrative trajectory, without closure. B seems to be the realization of a Bach-like lament bass descent in a compound melody. This seems to be the closure that A's narrative trajectory is missing. If B completes A, then there is one narrative trajectory with one climax. Another interpretation could be that the A section is an anacrusis to the B section's lament bass descents. However, based on the repeat instructions, the form becomes ABAB, which offers the performer an opportunity to reinterpret the second AB. One performer goes so far as to perform the piece as ABB (ignoring the instruction to repeat the entire AB unit). The B section already features two augmented lament bass lines, one after the other. In this performance, however, the lament line in the B section seems to take over the entire piece and give it a more exaggerated feeling of sadness. And the emphasis on the Bach-like compound melody enhances the "Homage" of the title. This narrative trajectory allows the agent to become a virtual actor, in this case the positive protagonist, and the B section as the negative antagonist.

The A section of the piece seems to have its own narrative trajectory in an aba' form, a: mm. 1-8, b: mm. 9-17, and a': mm. 18-22. At first, this section seems to be a combination of fantasia, fanfare overture, and Bach prelude. The fantasia is present in the episodic form of the section, with many different fragments loosely tied to one another and a less focused tonality.

The fanfare overture is present in the small fragments (mm. 1-10), all which have scalar movement upwards ending on a large chord. The Bach prelude can be seen in the two prominent figures in this section, both of which highlight the narrative trajectory of moving upwards to the climactic note of E. The tonality of this section also gives it meaning. While the entire *a* section alludes to C major being the main key, because of the first chord, the *b* section then attempts to end on a G7 chord, the dominant seventh chord of C major. However, this chord is slowly manipulated through the uses of the first fragment of the a' section, to an E major dominant 7^{th}. Measure 5 had already foreshadowed this change to the E major chord. Then the performer hangs on the high E, the same note as the climax of the A section. The section ends openly on a dominant seventh chord, with this climatic arrival in A minor.

In the *a* section, mm. 1-8, the protagonist is constantly moving upwards towards a goal. Each individual fragment seems to possess its own momentum and manages to reach its goal every time. These individual fragments allude to a fanfare opening, as mentioned above. There are two primary figures used in these fragments: they are similar in their upwards motion, and they may allude to a similar figure in Bach preludes.

Measures 1 and 6 use open strings with the melody above, from now on referred to as the "Bach Suite Figure," because it looks very similar to the opening figure in the Prelude of the Bach Cello Suite V. When this figure is repeated, the starting pitch moves up by step, first starting on C, then on D. The second primary figure in this A section is found in measures three, eight, and eighteen. This figure will from now on be referred to as the "Scalar Figure." Each time this figure is present it moves up by stepwise motion, first starting on E, then on F#, and finally on G. The fragments seem to create a scale within a scale, what Hindemith terms a step

progression (Harrison's H-line, so labeled in honor of Hindemith).[7] Also, every time either fragment is performed, the material after the figure is embellished more and more, primarily with chordal planing. This planing gains momentum. Planing is a very prominent textural device in this section, adding more intensity with each appearance. The use of planing may reflect Villa-Lobos's love for Debussy and impressionistic music. The longest example of planing, beginning in measure 10, helps propel the music into the *b* section.

Performers have choices to make when performing this section of the piece. The sixteenth notes in the "Bach Suite Figure" and "Scalar Figure" could be treated as upbeats to the chords they precede instead of as isolated figures. This is especially evident in the performance of the "Bach Suite Figure," since the sixteenth-note figure takes more than a measure. Performers can give emphasis to the downbeat of the figure or wait to give emphasis to the chord after the sixteenth notes. As far as the "Bach Suite Figure" is concerned, the sixteenth-note figure is beamed together, as if it is a large upbeat into the second measure, which is also expressed in the double bar lines after the first measure. Abel Carlevaro, who was chosen by Villa-Lobos to premiere the work, performed it in this way. He gave this impression by playing the last two notes in the figure slower than the others, and by avoiding any accent on the first beat of the first measure. However, an argument for only the first two notes being the upbeat may be inferred from Villa-Lobos's claim that the piece is in A minor. While the first part of the A section alludes to C Major, the first beat of the first measure introduces the first A minor chord (A in bass and E in soprano). This accenting of the tonic of the entire piece would give the piece some stability and continuity, especially when it is repeated after the B section, which is clearly in A minor with the prominent high E climax on the dominant.

7. Paul Hindemith, *Unterweisung Im Tonsatz: Theoretischer Teil*. (Mainz, Germany: Schott, 1939). H-line defined in: Daniel Harrison, *Pieces of Tradition* (New York: Oxford University Press, 2016), 83.

In the "Bach Suite Figure," the performer can also choose to highlight the first note of each pair in the scalar pattern. Some choose to change the rhythms to dotted rhythms, suggesting a Baroque performance technique, *notes inégales*, which may also contribute to the homage to Bach. Other performers accent the first pitch in each pair, but they do not change the music as it is written. Both give emphasis to the scalar figure within the "Bach Suite Figure," making it sound closer to the "Scalar Figure." Performers who do not choose to highlight the first note of each pair focus on the contrast between the alternating "Bach Suite Figure" and the "Scalar Figure."

In the "Scalar Figure," the performer must also make decisions on how to treat the fermatas notated in m. 8 and m. 18. Few performers perform the fermatas as written. When performed as written, however, the fermatas help emphasize the passing motion of the figures' starting notes: E, F#, or G. Some performers choose to put fermatas on all of these long chords (including one that is not notated in m. 3), which further connects the figures. Other performers have chosen not to perform any fermatas: this keeps the pulse steady and connects the sections. Very few performers completely contradict Villa-Lobos's notation, by putting a fermata on the note that does not have a fermata (m. 3) while taking away fermatas in the other two figures (m. 8 and m. 18). However, even this extreme performance choice can be defended because it lets the listener become aware of the first pitch of the first figure.

The climax of the *a* subsection is finally reached by the pitch E6, in m. 9. Thus, these individual fragments could initially be viewed as actants working together to produce a singular agent, with the same gesture being used to reach smaller climaxes on the way to a larger climax within the first a section. Different approaches to this narrative would be reflected in different

performances. This could range from connecting the fragments to performing more quietly and building to the climax.

The *b* subsection features motion downwards, embellished by turn figures, whether as single lines or thickened by planing. Individual lines might be treated as though they are elaborating a fermata, understood as a moment of reflection on the preceding harmony. This sense of freedom could also be enhanced by rubato. The primary figure in the *b* section is the turn figure, used extensively in mm. 13-15. The first small turn figure in m. 13 seems to break free from the planing melody, by performing high above the previous notes and almost reaching the climactic note, E. The passage sounds like a recitative. While the climactic E was first reached at m. 9, m. 13 seems to trick the listener into thinking the climax will be reached a second time, this time in a recitative texture—however, it does not. Assuming the performer is identifying with the virtual agent, he or she will not know the future of the piece and would not know if this section would reach the climax, until the fourth note, when the general trajectory moves down. This is the only fragment thus far that feels as though it did not reach its goal. The performer, after the possible climax is lost and the trajectory goes down, may choose to treat the entire b section as a larger anacrusis. This interpretation suggests the performer is enacting a virtual agent who does not know the future of the piece and is only living in the present. Other performers, however, seem to recognize in advance that the climax will not be reached and do not perform as though it might be.

The embellished turn figures in measures 14 and 15 are performed immediately after this quasi-recitative in m. 13. Similar turn figures are present in Piazzolla's guitar compositions as well. This is possibly a Latin-American interpretation of a typical Bach turn figure. Both start with two blocked chords before having an obscure rhythmic melody performed alone, as in a

recitative. The obscure rhythms, two eighth notes followed by three triplets, are either performed straight or as expression, i.e., two slower notes and three faster notes. The performers who choose to play these rhythms as written highlight the contrasting rhythms and suggest a more modern performance. However, the performers who use a lot of rubato and blur the two separate rhythms, performing the triplets as if they are fast eighth notes, treat the rhythms as more emotional gestures than calculated rhythmic gestures. Both of these performance choices are also present in performances of other pieces by Villa-Lobos with similar turn figures, such as "Milonga de Angel."

All of these figures in the A section are separate actants. They merge together to form a virtual agent because of the long range goal the actants work together to accomplish—namely, reaching toward a climax. I consider this virtual agent to be the protagonist of the piece. The harmonic structure of the climax is reached at m. 20: however, it is not until m. 22 that the climax has a full breakthrough to the high E. This is the transition into the B section. The E is performed eight times, each time slower and louder than the last. The lower voice starts to lose its fight to the external force of gravity, while the top line tries to hold the lower line up with magnetism. As gravity becomes too strong, the protagonist's fight is lost, with a split between voices suggesting a similar split in the protagonist's consciousness.

By the end of the last measure in Section A (m. 22) gravity has overcome agential energy, and the loss is expressed by a lament bass descent, a falling gesture. Gravity and the protagonist's allegorized fight against gravity are the most obvious agential aspects of this section. The listener is cued to this opposition by the dynamics and speed on the repeated E. However, it is not until the following measure, m. 23, that the listener realizes what the protagonist has lost. The B section's lament is enhanced by the composer's designation,

dolorido. The B section divides into two parts (aa). Each part features two augmented lament bass descents in the soprano voice; a diminished bass descent from each note of the augmented lament bass descent, in the tenor voice; and a circle of fifths motion, in the bass voice, created by descending 5ths. The diminished descent is sequenced within the augmented descent, and its spontaneous outpouring may enact more intense grief. At the end of the first section, the inertia from the augmented descent overshoots the G-pedal platform (m. 28), and the performer may highlight this through compensating acceleration to climb back up to E. This same overshooting of the platform with inertia is also present in the diminished line. The lack of completion of the goal, in both lines, then pushes the music forward up back to the E, so the lament bass can start over, for the second a section. This time the goal is reached with two As, m. 35, before the return of the A section. These similar fragments, as actants, combine to create a single suffering virtual agent.

As with the A section, the performer can make multiple decisions that will change the meaning of the B section. The first and most obvious choice is the speed at which this section is performed. Performers seem to either perform this slowly, fast or with rubato. Villa-Lobos indicates *Molto Adagio*, which should be around 55-60 BPM. This tempo highlights the sequenced, diminished lament bass descent. Choosing to highlight this line influences the narrative and shows the protagonist constantly giving in to gravity against the counteracting pull of the upper pedal E. Because of this, the augmented lament bass descent ties the fragmented diminished lament bass descents together. While this section was written to be performed slowly, many performers choose to perform this section fast. The fast speed alludes to a Bach toccata, which is also known as a "touch piece". Bach's famous Toccata and Fugue in D minor for organ has a similar figuration (at mm. 4-5) in a much faster implied tempo, approximately 200 bpm,

over three times as fast as indicated by Villa-Lobos. A fast tempo highlights the linear descent of the slower augmented line while relegating the diminished line to mere embellishment of each step. Some of the fast performances also choose to add extreme rubato (perhaps responding to Villa-Lobos's indication of *expressivo*). This helps retain the lament character, instead of an obsessively mechanical, toccata-like character. When choosing a speed, the performer must decide which line, diminished or augmented, to highlight, and whether or not to project a faster toccata or a slower lament. Either could indicate an "Homage to Bach," which is the subtitle of the piece; however only the slow performance respects Villa-Lobos's explicit notation.

Once the performer knows which line they would like to emphasize, they must also decide whether to emphasize one of the lines by adding accents or vibrato. Choosing no accent lets the speed chosen by the performer determine which line is more important—or, at a moderate tempo, the performer could allow the listener decide which line is more important. Another form of phenomenal accent would be the use of vibrato to give importance to one line over the other. This not only helps differentiate the lines, but helps connect notes within the highlighted line.

Performances

In choosing not to comply with the composer's written instructions, a performer is projecting a distinctive performative agency. However, some performers may choose to project virtual agency more transparently, rather than injecting their own agency as dramatically.

Performers must also choose the trajectory they would like to show in their performance by the form (see Table 1). Only Ciraldo and Zanon do not perform the written form ABAB. Ciraldo performs only AB; by contrast, Zanon chooses to perform ABB, thereby emphasizing

the lament quality of the piece and treating the A section as more of an overture. Romero follows the repeat as written (ABAB), however he does not change anything on the repeat; this avoidance of common performance practice in the Baroque not only reduces the Bach allusion but also diminishes some of his agency as a performer. Williams, Dylla, and Bream all follow the score literally until the repeat, and then vary slightly, expressing their individuality and agency as performers.

Table 1

ABAB	Romero, Williams, Dylla and Bream
AB	Ciraldo
ABB	Zanon

Within the "Scalar Figure" there was one major performance choice—whether or not to project the indicated fermatas. Only Ciraldo, Romero, and Bream followed the composer's instructions by placing a fermata on the first note of each "Scalar Figure," giving a transparent "transducer" performance. Zanon and Williams showed their performance agency by adding a fermata on the first figure, the only one where Villa-Lobos did not place a fermata. This gives connectivity to the figures and brings out an upper-line step progression. Dylla however performed the opposite of what was written: when a fermata was written he did not play a fermata, and when the fermata was not written he performed a fermata. This gave emphasis to the first time this figure was performed.

The turn figure in m. 13, which was compared to a fermata, could have been performed with either the performative agent knowing the climax would not be reached, as just a pickup into the next measure, or the performative agent not knowing and assuming a climax was coming, leading up to the climax and then treating it like an upbeat to the next beat when the melodic line goes down. This pushed into the next two turn figures, m. 14 and m. 15, which

could have been performed with rhythms as written or as emotional gestures. Only Williams and Bream opted for this more calculated performance, by performing the rhythms as written (see Table 2). However, Dylla, Ciraldo, and, Zanon seemed to comment on the rhythms, treating them as expressive gestures instead of precise rhythms. Romero seems to do something in between: he performs the rhythms as written but adds pauses to break up the two separate gestures.

Table 2

Measure 1	entire figure	Zanon and Ciraldo
	break up the line	Williams, Romero, Dylla, and Bream
"Bach Suite Figure"	Dotted rhythms	Zanon
	first note louder in each pair	Williams, Romero, and Bream
	Both	Ciraldo
	Straight	Dylla
"Scalar Figure" Fermata	As instructed	Ciraldo, Romero, and Bream
	All fermata	Zanon and Williams
	Opposite of what was written	Dylla
Turn figure in mm. 14-15	Calculated	Williams and Bream
	expressive	Dylla, Ciraldo, and Zanon
	as written with pauses	Romero

Table 3: B Section Performances

B section	Tempo	Rubato	accent
Written	55-60 bpm		
Ciraldo	60 bpm	no	none
Zanon	65 bpm	no	clear accent and vibrato
Williams	40-50 bpm	yes	clear accent and vibrato
Romero	35-125 bpm	yes	none
Bream	100 bpm	no	slight vibrato on the diminished line
Dylla	200 bpm	no	none

In the B section, molto adagio suggests a tempo of eighth note=60 bpm. Ciraldo is the only performer to play this tempo. Zanon performs this only slightly fast. Williams and Romero use too much rubato for there to be a clear pulse. Bream and Dylla performed this section fast, like a Bach toccata. These latter performances project themselves and their interpretation over the composer's explicit notation.

A fast performance of this piece will emphasize the augmented lament bass descent over the diminished lament bass descent. While the tempo helps emphasize one lament bass descent over the other, accents and vibrato can also help emphasize a line. Only Ciraldo, Romero, and Dylla choose not to emphasize a line by accent or vibrato (see Table 3). Romero's performance seems to emphasize emotion over the individual lines, with his use of rubato. Bream, Zanon, and Williams use vibrato to highlight the notes in the diminished lament bass descent. Zanon and Williams also choose to give accents on this line to further highlight the line.

Abel Carlevaro

Abel Carlevaro, a compositional student of Villa-Lobos, was hand-picked by Villa-Lobos to premiere these pieces. He was known in the classical guitar field for his pedagogical practices and ergonomic playing technique. Some of his common teachings were advising against rest strokes, "fixed fingers" for left hand fingerings, and treating the first finger as the guiding finger when shifting. There is a performance of Abel Carlevaro performing this piece on TV Uruguay. I will be focusing on this specific performance.

Carlevaro follows most of Villa-Lobos's instructions. However, he exhibits performative agency in his differentiation of the "Bach Suite figure" in m. 1 and m. 6. He performs the figure in m. 1 as a single unit, but in m. 6 he performs the figure slightly dotted and with a heavy accent on the first in each grouping. He performs the fermatas in the "Scalar figure" (m. 3, m. 8, and m. 18) as written. This highlights the movement of these figures. The two figures, with fermatas, create energy. Instead of treating m. 13 as a climax or a pickup, however, Carlevaro chooses to do a mixture. This is performed by highlighting the possible climactic notes, as if believing the climax is coming. Then, when the climax is not reached he performs the remainder of the section with pick-up like qualities, such as crescendo to the downbeat. It is as if the actor believed he would finally make it to the climax, then after realizing this would not work at first, he follows up with further efforts. This builds even more anticipation and energy, pushing the listener into the turn figure, mm. 14-15. The turn figure includes rhythmic ambiguity with 2 vs. 3 cross rhythm. However, in m. 14, Carlevaro chooses to perform the triplets slowly, closer to short eighth notes. This changes in m. 15, when he performs the 2 vs. 3 cross rhythm as straight rhythms. This movement from emotional to calculated gesture keeps the level of conflict down. With his performance of the A section, he puts himself in the position of a virtual agent who is

striving to find and establish the dominant, the climax, which will shift focus to the B section, the goal of his performance.

He performs the B section with a lot of rubato, with speeds ranging from 150-200 sixteenth notes per minute. The diminished line starts as though it were a toccata, at the fast end of the tempo range, but ends with a slow lament bass descent, at the slow end of the tempo range, then starts over. This interpretation dramatizes the compound melody, capturing both toccata and lament aspects. Carlevaro then performs this piece as written, repeating the A and B sections. The second time he performs the B section, however, he performers slightly slower but with the same range of tempo, 130-195 sixteenth notes per minute. This gives a slight change in the performance and the slower tempo provides even more emphasis on the lament quality.

Fabio Zanon

In the A section, Zanon seems to project his own agential energies within the piece, primarily by changing the rhythm to create similarity and connectivity between figures. In the "Bach Suite Figure" (m. 1 and m. 6), he performs the straight sixteenth-notes as dotted rhythms. This puts a focus on the ascending scale instead of the full three-voiced figure. This helps the "Bach Suite Figure" later connect to the "Scalar Figure" (m. 3, m. 8, and m. 18), which features one scalar line. He even goes as far as to connect these figures by placing a fermata on all first notes of every presentation of the figure, including m. 3 (which does not have a fermata written). In mm. 14-15 he continues to change the rhythm for connectivity by not performing the rhythms straight, emphasizing 2 vs. 3, but more freely as expressive gestures. He does this by treating the triplets so slow they seem to only be fast eighth notes. This change in rhythm helps connect mm. 14-15 to the rest of the piece, which does not have any other triplets. Another way he uses

rhythms to express his interpretation is in m. 13. Here he chooses to focus on the possible climax, even pausing on the note that was one step down from the previous climactic note. After this pause, he speeds up the rest of the figure slightly. It is as if he did not know the future of the piece and, like the audience, did not know if this would be the climax or not, thereby increasing anticipation.

In the B section, he becomes a more transparent "transducer" in his performance agency. He performs only slightly faster than what is written, 130 sixteenth notes per minute. He gives a slight accent to the diminished line, which is already highlighted by the speed he has chosen to perform. This gives a very straightforward performance to the listener. While some performers have chosen to perform the diminished line with slightly longer rhythms, he chooses to follow the rhythms that are written. He treats the last chord as if it were an echo. While this would signify the end, he repeats the B section. He chooses to repeat only the B section instead of following the form ABAB. This emphasizes the B section's laments (four instead of two) as the goal of the prelude. Significantly, Zanon uses his performance agency to change the form of the piece, which is a major distortion that contradicts his transparency in abiding by the indicated rhythms and tempo.

Nicholas Ciraldo

Ciraldo acts as a transparent "transducer" for the majority of his performance, following all instructions as written by the performer. However, he does exhibit performative agency on the repeat of material. For the "Bach Suite Figure," the first time the figure is presented (m. 1), he performs this as written. Then in the second presentation (m. 6), the first note in each pair is louder, focusing on the scalar motion of the figures. For the "Scalar figure," he follows the

instructions of the composer and only performs the fermata on m. 8 and m. 18. This way he is treating the figures as passing tones between them. He, however, shows his agential energy in mm. 14-15. In these measures, he treats the written rhythms as an emotional gesture. The triplets are treated as fast eighth notes. This gives more of an emotional aspect to an otherwise calculated performance. Like Zanon, he gives a slight pause on the possible climax, in m. 13. This gives the impression that the virtual agent does not know the future.

Ciraldo performs the B section exactly as Villa-Lobos has written it. He follows the tempo, which highlights the diminished line, and does not add vibrato, volume, or accent the lines to highlight them anymore. He also treats the last chord as an echo, which helps end the piece. He chooses not to perform the repeats as written, but simply performs each section once.

John Williams

Williams follows almost all written instruction in the A section, while still finding ways to show his performative agency in aspects of the piece not specified by Villa-Lobos. An example of this is during the "Bach Suite Figure" (m. 1 and m. 6), where Williams does not perform using dotted notes, like others. Instead he performs straight eighths and adds a slight accent to the first note in each pair, highlighting the scalar motion. He also treats this entire section as an upbeat. This helps connect the "Bach Suite Figure" to the "scalar figure" but still emphasizes the difference between these two figures. He chooses to add a fermata on measure 3. This connects the figures together and creates a more continuous performance. He builds intensity later in the piece; in m. 13, he chooses to focus on the climax, slightly pausing on the note before the possible climax. This could be to build anticipation for the listener or because the virtual agent does not know what comes next in the piece. In mm. 14-15, he performs the

rhythms straight, which highlights the two vs. three motion and creates conflict and intensity within the performance.

This intensity created by the end of the A section then is continued into the B section with his use of rubato. He seems to have no clear pulse; any possible pulse would be between 80 and 100 sixteenth notes per minute. He then further highlights the diminished line by adding slight vibrato to that line. Although he emphasizes the last chord of the B section as though it were the end, he chooses to follow the repeats instructed by Villa-Lobos. Although the A section is performed the same way, the B section returns with a much more stable tempo, c. 120 sixteenths per minute, corresponding to the written tempo marking. This gives more importance to the B section's lament, as central to the theme of the prelude.

Pepe Romero

Romero has a very similar performance to Williams. He performs the A section primarily as written. He performs this A section much faster and louder than the other recordings. This creates extra intensity. In the "Bach Suite Figure" (m. 1 and m. 6), he performs this louder on the first note of each pair, giving continuity to the "scalar figure." In m.1, he treats the first two notes as an upbeat to the downbeat of the first measure. This gives emphasis to the first chord, which is the tonic chord of the piece. However, this separates m. 1 and m. 6. In his performance of the "scalar figure," he performs the fermata as written. Like other performers, Romero chooses to treat m. 13 as a possible climax. This adds drama and intensity to the performance when the audience and performer do not feel the figure's goal has been reached. During the two vs. three section (mm. 14-15), he performs using the written rhythms but pauses slightly between the two different rhythms.

Like Williams, Romero uses a lot of rubato. Unlike Williams, Romero performs both halves of the B section differently. In the first half, he performs with extreme rubato, with tempos ranging from 70-250 bpm. There is no pulse in this section. He performs the first lament with no other performance techniques to emphasize any specific line. Instead of a focus on the lament bass descent figure, the overall emotion and drama is the focus. In the second half, there is a slightly more stable pulse (100-230 bpm) and he chooses to use vibrato towards the end of the measures, which highlights the individual fragments within the augmented line. He performs the final chord louder than the rest and moves straight into a return of the A section. He completes the form as written, ABAB.

Marcin Dylla

In the A section, Dylla varies his degree of performative agency in the "Bach Suite Figure" (m. 1 and m. 6), performing all of the rhythms straight without any accents. However, in the "scalar figure" he chooses not to perform the fermatas as written. Instead, he performs a fermata in the m. 3, which is the only figure that does not have a fermata. This is possibly to separate the two figures. In m. 13, he (like most performers), chooses to highlight the possible climax in m. 13. This adds tension to the performance, which he then augments in the following measures. For the 2 vs. 3 turn figure in mm. 14-15, he treats the rhythms as emotional indicators. Dylla performs the triplets, in m. 14, as just slightly fast eighth notes. He then adds a more intense difference between the triplets and eighth notes by performing the triplets faster in m. 15. This builds intensity without emphasizing the conflict of the triplets vs. eighth notes.

Dylla performs the B section extremely fast, c. 400 sixteenth notes per minute. In this interpretation, he has decided to make the B section more of a toccata, alluding to Bach in terms

of texture. In the first half, there was very little rubato; in the second half, he adds more rubato. While his tempo highlights the augmented lament bass descent, he treats both lines similarly. He does not pause before the last chord, instead performing it loudly. This leads into a louder performance of the repeated A section. But his performance of the B section is much softer than the first time. This heightens the contrast between the two sections in this repeat. The lowering of the volume could show the protagonist dying off from the turmoil of the antagonist in the B section or possibly the section AB section is the protagonist, remembering the first AB section and only recreating the drama in his/her head.

Julian Bream

Bream stays primarily a transparent "transducer" in the A section, saving his performative agency for the B section. In the "Bach Suite Figure" (m. 1 and m. 6), he performs slightly louder and longer on the first note of each pair; however, he does not change the rhythm of the piece. He performs the fermatas in the "scalar figure" as written, highlighting the figure each time. Then Bream focuses on the possible climax, which creates tension in m. 13. This tension leads into the clear, calculated 2 vs. 3 rhythm in mm. 14-15. This tension carries over into the fast B section. Like Dylla, Bream chooses to perform this section like a toccata, at c. 200 sixteenth notes per minute. While he does use rubato, there is still a consistent pulse. His tempo highlights the augmented line. He chooses to emphasize the diminished line with a slight vibrato. Despite the faster tempo, he performs this section quietly, bringing out the lament bass with slight pauses, in both halves of the B section. Interestingly, on the repeat, he treats the A section much freer rhythmically, whereas B is unchanged.

Conclusion

This chapter has analyzed the interpretations implied by the recordings of Villa-Lobos's Prelude #3 by Nicholas Ciraldo, Fabio Zanon, John Williams, Pepe Romero, Julian Bream, and Marcin Dylla. This analysis of Villa-Lobos's Third Prelude shows how a performer can manipulate aspects of what is written and not written in the music to give a different narrative of the piece. Performers took liberties in other aspects of performance not specified by Villa-Lobos, such as choosing a tempo, choosing a line to foreground as the melody, and choosing which melodic highpoints to foreground. Performers then manipulated notated aspects of the music to accommodate their own interpretation, ranging from fermatas to overall form. These liberties and manipulations give rise to many different individual interpretations, suggesting various expressive motivations, and ultimately various narrative trajectories.

Chapter 2: Villa-Lobos's Prelude #4: Narrative Constructions of Brazilian Culture

Prelude #4 is subtitled "Homenagem ao índio brasileiro" (Homage to the Brazilian Indian). Although this is the fourth prelude, it is considered to be the second easiest to perform out of his preludes, so it is very commonly played by advanced amateurs as well as professionals.

The piece is written in ABA'A form and each section has its own character. The A section features four short two-measure melodic lines performed alone, then an accompaniment part is performed after, as if the melody and accompaniment were two separate agents performing separately. The accompaniment could also be viewed as a reaction to the melodic line, performed by the same agent, or a separate voice. When the A section comes back, it is first performed in harmonics, creating the feeling of the music being distant. After the harmonics, the remainder of the section returns exactly as the first time. The delay of the exact return of the A section could suggest a reaction to the turmoil of the B section. The B section has a very different character. The entire section is arpeggiated, performed with heavy planing and the indication, *Animato*. This section also brings the melody and accompaniment together, merging them into a single virtual agent.

Performance

The traditional Brazilian style of the A section led performers in my sample to either what I will designate as a *ceremonial* or *lament* interpretation. By contrast, the B section may be interpreted as either *turbulent*, *measured*, or *directed* (these labels will be explained below).

Furthermore, the performers may choose either to integrate these contrasting sections or heighten their conflict with each other, creating a narrative trajectory of either reconciliation or reflection.

The A section is commonly suggested to be a reference to Brazilian Indians.[8] This is realized not only in the primitive rhythms but also by the subtitle of the piece "Homage to the Brazilian Indian." A *ceremonial* interpretation is suggested by a louder, harsh *ponticello* sound with a strict pulse in a faster tempo. The *ponticello* sound is accomplished by plucking with the right hand closer to the bridge. A *lamenting* interpretation is suggested by a slower tempo with more rubato and much more vibrato.

A *ceremonial* interpretation of A could represent the native Brazilian culture as a positive order; when the A section returns, representing the protagonist, it is not *lamenting* but *ceremonial*, suggesting that it has prevailed over the turmoil of the transgressive B section. The victory of a positive order over a negative transgressor yields the Romance narrative.

A *lamenting* interpretation of A could represent a *lament* or sadness in relation to their culture, possibly because of the European influences that have intruded upon the culture. In this case, B could suggest a positive transgressor, attempting to overcome lament. But when A returns as *lamenting*, the negative order has defeated the positive attempt at transgression, and that pattern yields the Tragic narrative. Furthermore, the lament aspect may suggest that the tragedy is one that is being remembered and grieved.

The A section's chordal accompaniment creates a dialogue with the melody. Agentially, this accompaniment could be considered a communal response to the individual line, or perhaps an extension of the melodic line, like an echo. The performer could portray the two different actors by giving them different dynamics, timbres, or strictness in following the pulse. The right

8. Gerard Béhague, *Heitor Villa-Lobos: The Search for Brazils Musical Soul*, (Austin: Institute of Latin American Studies, University of Texas at Austin, 1994), 142.

hand shows these two different actors in a particularly interesting way through the different timbres created by their performance on the instrument. The melody is performed higher up on the neck, which means that the place where the right hand will produce an optimal sound on the guitar (the mid-point) has moved closer to the bridge. Most of the chords are performed with open strings, or low on the neck, which would move the mid-point closer to the frets. The performer may decide either to move his or her hand to keep the same sound, possibly to make the chordal accompaniment an extension of the melody, or to keep his or her right hand in the same place, creating two different sounds for the two actors. If the performer chooses not to move his or her hand, the melody would sound much more like the guitar technique known as *tasto*, performed by the right hand being closer to the frets, while the chords would sound more like the guitar technique *ponticello*, performed with the right hand closer to the bridge. The *ponticello* sound is a harsher/louder sound while the *tasto* sound would create a soft, singing sound. This would create a different timbre for each actor to the listeners.

Most of the *lament* interpretations use the echo interpretation for the chordal accompaniment, while most of the *ceremonial* interpretations use the communal response interpretation. However, when a performer changes this more compatible pairing, it could be for a specific purpose or reason. For example, a *ceremonial* interpretation with an echo accompaniment could represent someone shouting into the void.

The performer must then decide not only how to interpret the B section but how to portray their chosen interpretation. I have proposed the following characterizations for interpretations of this section: *measured*, *directed* and *turbulent*. A *measured* interpretation, which is performing this section as though it were a Bach prelude, is the least common option among my set of performances. This interpretation is used because it is well known that Villa-

Lobos loved Bach and used his style in many of his compositions. At first glance, this section resembles how a classical guitarist would perform a lute prelude by Bach. A performer using this interpretation will typically play the section slower, giving importance to each note, and treating the bass as the melody. This interpretation can also affect the interpretation of the entire piece. Typically, with a *measured* B-section, the piece is treated as a cultural transgression by the performer. The *measured* B-section could represent the Europeans, who invaded Brazil. Then in the return of the A' and A section, the survival of the native Brazilian Indian culture would be projected by a *ceremonial* interpretation, and its loss by a *lament* interpretation.

The second most common interpretation of the B section is as *turbulent*. This interpretation is typically performed very fast, blurring the notes together, with little notice of the two climactic points. This interpretation would destabilize the order set by the A section, so that its more peaceful quality is dissolved. Typically, when a performer uses this interpretation for the B section, the A section is performed using a *lament* interpretation to show more contrast with the chaos of the B section. This contrast is similar to the contrast between these two sections in the *measured* interpretation, however this time the contrast is not based on culture but sensation. A *turbulent* B section, performed after a *ceremonial* A section, could express an explosion of the intensity brought on by the *ceremonial* A section. This would make the A and B section positive, with the B section an effect of the A section. Thus, no real transvaluation would take place, and instead of a narrative, one might consider this performance to project a lyric mode.

The most common interpretation for this B section is *directed*. This interpretation typically focuses on the motion toward a climax, specifically the second climax. Although not the loudest climax dynamically, the second climax is the highest on the instrument and thus

higher in the physical plane. There is not as strong an opposition with the A section in this interpretation. In a *directed* interpretation, B is seen more as a reflection of the A section.

The last two sections are more straightforward. The A' section is performed in harmonics. The harmonics provide a change of color. For the *directed* interpretation of B, this color change can give a second compositional characteristic to the musical material in the A and A' section. For a *turbulent* interpretation of B, this color change can mark a dramatic shift to an opposing style from B. For a *measured* interpretation of B, this color change brings the performer out of the *measured* prelude's allusion to the past and into performance techniques more typical of the present. In an interpretation of cultural transgression, this could make the native Brazilian culture feel as though it were far away, either in time or location. The performer can show this as evoking nostalgia by such techniques as keeping a slow tempo.

The A' section is indicated to be faster than the other two A sections. This could be so that the notes remain *legato*, since harmonics are hard to sustain. However, not all performers play this section at the designated tempo, opting instead for the tempo of the A section earlier, and thereby giving a dream-like sound to the A' section. The eventual return of the original A section could then feel inevitable. Alternatively, with the notated tempo change, the return of A could come across as a shock, perhaps suggesting that the Brazilian Indians' culture (as positive order) has prevailed over an attempted transgression. Options for performance, then, are making the end of the A' sound like the end of the piece, or a moment of nostalgia. However, if one pauses significantly between A' and A, the A section may appear unexpected.

Fabio Zanon

Fabio Zanon performs the A section of Villa-Lobos's Prelude #4 by projecting a *ceremonial* interpretation and the B section by projecting a *directed* interpretation. The A section seems to be *ceremonial* by not having *rubato*—a major distinction between the *lamenting* and *ceremonial* interpretations—and staying at a moderate tempo of 64 bpm. Instead of adding *rubato*, Zanon pauses between the phrases of the melody, as if they were declarations. While the A section conveys a *ceremonial* interpretation, he does use *vibrato*, which is more characteristic of the *lament* interpretation. However, his use of *vibrato* is not so much to characterize lament as to add to the intensity of the section, increasing as he gets further and further into the section. For the melody, his right hand seems to stay slightly on the *ponticello* side of what guitarists call the optimal sound. By keeping his right hand still for the chords, he creates an even more intense or harsh *ponticello* sound. This aurally separates the chords following each phrase as a secondary actor, reacting to the melody. All of these techniques help add intensity to push the performance into his *directed* interpretation of the B section. In the B section, he uses extreme *rubato*, ranging from the two extremes of very fast (about 200 bpm) and very slow (about 50 bpm). This *rubato* and the dynamic changes are formulated around the climaxes. He treats each climax differently, adding more intensity, speed, and dynamics for the second climax, the pitch apex.

Zanon performs the A' section faster than the A section, at 84bmp. However, nearing the end of the section, he slows down his performance in tempo and dynamics, creating the impression of an ending. This creates a transition that cues the listener to the return. Zanon, however, choose to counter this lack of surprise with a more *ponticello* sound in the return of the A section. The change in timbre is a surprise to the audience. Indeed, this performance seems to be constantly trying to surprise the audience. After the A section, which is fairly consistent in

tempo and dynamics, the B section's *rubato* and dynamic changes shock the audience. The A' section is then very quiet and pauses as though it is the end of the piece, only to usher in a loud and *ponticello* A section. This is a perfect example of a romantic narrative in which the positive order (A) defeats a potential transgression (B). The A section is more *ceremonial* than *lamenting*. The *directed* B section is a reaction to the A section, possibly threatening the positive. Then A' sounds as though it is the end, which might have cued an ironic narrative. But when the A section comes back in full, the triumph of the initial, positive order is clear.

Nicholas Ciraldo

Nicholas Ciraldo performs the A section as *ceremonial*, with the B section as *turbulent*. The A section is performed without *rubato*, at 88 bpm. Like Zanon, he pauses between phrases, highlighting each phrase as an individual entity. His vibrato in this section seems to be used primarily to sustain sound. He does this by using a very big and at first slow vibrato, speeding up to help prolong the sound. Like Zanon, he also performs this section with the right hand at the optimal sound location on the guitar. However, Ciraldo moves his hand to create the same sound for chords, even giving them the same dynamic marking and tempo. This gives an impression that the chordal accompaniment is an extension of the melody (enhancing its virtual subjectivity) and not a separate actor. In his performance of the B section, his tempo and dynamics are all very static. He uses *fortissimo* and a very fast tempo (c. 215 bpm). The static tempo and dynamics shift away from a more agential interpretation of this passage as a willful response of an agent, and instead evoke a more *directed* sound and emphasis on color. This chaos feels as though it is an explosion of the intensity from the A section, that has been built up over time. The A' section of his performance is fast (about 85 bmp), which complements the feeling of chaos from the B

section and helps transition back to the A section, which in this interpretation is anticipated. Instead of heightening the contrasts in the piece, Ciraldo's interpretation allows the A section to smoothly resolve the chaos encountered in the B section.

John Williams

Williams performs the A section with a *ceremonial* interpretation. He reveals this interpretation by using very specific performance gestures. He performs this section at a fast tempo (c. 85 bpm). Like Ciraldo, Williams uses vibrato only to extend long notes, speeding up his vibrato to sustain the sound. But unlike Ciraldo, Williams separates the melody and chordal accompaniment into two virtual actors. This is done by moving the right hand to create a more tasto sound for the chords and a more *ponticello* sound for the melody. Williams uses some rubato, which is commonly used for the *lamenting* interpretation: however, there is no rubato used during the chordal accompaniment, which maintains a strict pulse. The B section treats the two climaxes quite differently. The first climax is performed as in a typical *Measured* prelude. Each note, instead of each chord, is treated as important, without blurring one into another. The second climax is faster and seems to blur the chords together, implying a *directed* interpretation by focusing the musicality of his performance on the planing aspect of the section. In the A' section, Williams performs slightly slower than the earlier A section at c. 65 bmp, even though the music is marked faster. While this speed gives the section a dream-like quality, the notes are less legato, since the physicality of the instrument cannot hold on to the sound of harmonics as long as it could for naturally played notes. The A' section brings down the dynamics and tempo in the piece, which would make the listener assume it is the end of the piece. This would make the A section reappearing after the A' seem as more of a shock to the listener.

Williams appears to use multiple aspects of interpretation in his performance of this piece. The A section, while showing a *ceremonial* interpretation for the most part, reveals some aspects of the *lamenting* interpretation with his mild use of rubato. The B section separates out the two climax points by portraying two separate interpretations, *measured* and *directed*. Then when he performs the A' section, he starts the A' section slow, to create a dream-like state prior to the return of the much harsher sound of the *ceremonial* A section. The aspect of this performance which stands out from all other performances of this piece is his strongly contrasting treatment of the two parts of the B section. The first half uses performance techniques from European Baroque practice, while the second half uses performance techniques associated with what I call *directed* style music, a later European genre. Both are culturally European, however, and if the A section represents the native Brazilian Indians, this interpretation pits two cultural identities against each other, with the Brazilian Indian culture prevailing.

Pepe Romero

Pepe Romero's performance portrays the *lament* interpretation in the A section and the *turbulent* interpretation in the B section. The most obvious performance technique used to portray the *lament* interpretation in the A section is an excessive use of rubato, circling at first around a pulse of 80 bpm. This rubato becomes more exaggerated further into the section. Romero also uses vibrato, which increases as the intensity of the section rises. This performance technique adds to the intensity and suspense of this section. He creates an echo sound with the chordal accompaniment, moving his hand to create the same sound between the melody and chordal accompaniment. The chordal accompaniment thus sounds more like an extension of the

melody, giving each phrase an appropriate ending. However, Romero also uses performance techniques to portray a *ceremonial* interpretation, such as the loud dynamic and *ponticello* sound. After this, his *turbulent* interpretation of the B section comes in very fast at c. 180 bpm. There is no rubato or major focus on any climactic areas in this section. The A' section comes in slightly faster than the earlier A section (c. 95 bpm), as it is written in the music. While this is faster than the previous A section, it is much slower than the B section. The A section then returns, after the A' section, slightly slower than the first A section, at c. 75 bpm. This helps to exaggerate the change between A' and A section. The primary aspect of the interpretation used for this performance is the opposition of the A and B sections. The *lament* and *turbulent* interpretations seem to be complete opposites, to the point of disorienting the listener. The *lamenting* return of the A section suggests a Tragic narrative, and the character of the lamenting further implies the remembrance of a tragedy.

Irene Gomez

The A section in Gomez's performance expresses a *lament* interpretation while the B section expresses a *measured* interpretation. The most obvious performance techniques Gomez uses in her performance of the A section are soft dynamics and rubato within a slow pulse, ranging around 70 bpm. Her melody and chordal accompaniment appear to combine into the same virtual actor, as well. While there is a slight change in timbre, the melody is performed normally while the chords are slightly more tasto. The flow goes seamlessly from melody to chordal accompaniment, roughly at the same dynamic level. The *tasto* timbre helps the chords express the end of the melody as if performing an echo. This performance moves seamlessly into the B section. The B section is much slower than in other performances, at c.112 bpm. Gomez

exhibits just a little rubato in the first few chords, possibly to help the listener adjust to the new tempo and style of the B section. Her timbre is slightly *ponticello*, as commonly used with Bach preludes on classical guitar. While she treats the bass line as the melody, every note is performed as important and the notes do not blur together. All of these performance techniques are characteristic of the *measured* style. Her A' section is slower than her A section, with much more rubato, to the point of disrupting the pulse, which for most of the section is around 60 bpm. The dramatic rubato in this section and slow pulse combine to lend the A' section a fantasy or dream-like quality. This also makes the return of the A section a surprise. The entire performance could be interpreted as a clash of cultures, as we have seen in other performances: European, in the B section, and Brazilian, in the A and A' sections. Because the A section has a *lamenting* quality, the prevailing order (Brazilian culture) appears to have been defeated, only to be remembered sadly, as suggested by the dream-like quality of the harmonics in the A' section.

Conclusion

This paper has analyzed the interpretations implied by the recordings of Villa-Lobos's Prelude #4 by Fabio Zanon, Nicholas Ciraldo, John Williams, Pepe Romero, and Irene Gomez. The interpretation used by these five performers are all valid in relation to the score, even though they are each very different. While most performers perform the A section as *ceremonial* and the B section as *directed*, other interpretations give this piece a different narrative, ranging from Romance to Tragedy (and with the possibility of Irony). Furthermore, the return of the A section (A') can be interpreted as nostalgic or a reflection of the earlier A section, adding still more nuance to the potential narrative.

Chapter 3: Villa-Lobos's Prelude #5: Homage to a Social Life

This prelude is subtitled "Homage to a Social Life." It is the only prelude in D major, while the other four are in E minor (Prelude 1 and 4), E major (Prelude 2), and A major (Prelude 3). This piece also suggests ABA form, like the other preludes, but there is an added C section, treated as an introduction or transition to the return of the A section. The 6/4 time signature suggests the two-bar hypermeter of the waltz, and the character of the music suggests a higher-style waltz topic, inspired by the waltz as danced by the upper class in Rio de Janeiro. This piece does not include very many dynamic indications; performers presumably would include dynamic shaping based on their interpretation of the rise and fall of musical energies implied by melodic contour and harmonic progression. One can find sequencing of gesture in the piece, giving it a curved wave contour.

As stated previously, this piece is in an ABA form, with an added C section, treated as an introduction to, or transition into, the repeated A section. All of these sections are tonally closed, meaning that the form cannot be considered rounded binary, even though the B section is motivically related to the A section. What I have labeled C could be considered a contrasting middle, since it is not motivically related to the A section; however, it is too transitional to function as a typical contrasting middle section. Formally, the prelude is in part form, since each section is in a completely different key, D-B minor-A-D. Interestingly, although in the more contrasting key of B minor, the B section has a closer motivic connection to A, whereas the C section—in the dominant key of A major and potentially setting up the return to A—has the most distinctive motivic material. This C section, however, is short and doesn't fully work out any idea, functioning more like a retransition to the return of A. The ambiguity in the form can lead the performer either to emphasize the contrasting and tonally autonomous sections of the

prelude, or to emphasize the motivic connections, suggesting a more organic form. The performer might also choose to play with the ambiguity itself, by emphasizing both contrast and continuity. I have chosen not to focus on the narrative trajectory of this piece, since in most performances there is no clear negative or positive state. While these various options of performance do not always show various narrative trajectories (instead, suggesting a lyric mode), they do enable the performer to share something of the creative process with the composer.

The sound and textural projection of different voices are very prominent features of this section. The voices are separated as melody over a ground bass. The sound could either be bright (*ponticello*) or soft (*tasto)*. A bright sound could help the listener focus on the upward motion and give more focus on the A section over the B and C sections. A softer sound could focus on the falling motive and suggest a quality of mournfulness. Given the title's homage to his social life, the latter interpretation raises interesting questions about Villa-Lobos's intentions—how he might have reflected on his own social life.

Each phrase starts with the same falling theme, a very common opening gambit. This theme starts with the apex of the piece, D, then descends by step to D an octave lower. The section ends with a jump to a chord which has the same D highpoint. The falling motive is harmonized with I-V7-vi, a familiar pattern from the galant style, known as the *Romanesca*, and suggesting the hymn topic in its chordal texture.[9] This falling theme is a very common opening gambit. The second falling motive is more stylistic than the first, which with the use of inertia falls too far.

9. Robert O. Gjerdingen, *Music in the Galant Style* (Oxford: Oxford University Press, 2007), 25-43 Eric McKee, "The *Topic* of the Sacred *Hymn* in Beethoven's Instrumental Music." College Music Symposium 47 (2008), 1-30.

The opening theme is metrically ambiguous, since the motive stretches over the bar line, suggesting a meter of 9/4. Rubato in this section can help emphasize the grouping dissonance in the performance of the piece. The music directly following the falling motive has a strong harmonic profile, which helps to restore the strong beat of the 6/4 time signature. The combination of a somewhat mournful motive and its metrical ambiguity may suggest a more complicated emotional response to Villa-Lobos's reflections on his social life, as stated by the subtitle of the piece.

This section consists of two phrases, mm. 1-7 and 8-16. Both of these use cadential expansions to end the phrases. The first phrase ends with the indication *poco rall*., which helps separate the two phrases. Some performers do the same at the end of the second phrase. If this is done, the second phrase may call for more *rallentando* than the first, because of the treatment of the dissonance. Both phrases also end with a different voice taking over the melody; this can be treated as a reaction (softer) or as a separate line (louder). The endings of each of these phrases also feature textural inversion; in the first phrase, the melody moves to the alto line, while in the second phrase it appears in the bass. The second phrase starts with the same notes as the end of the first phrase, which suggest a consistent tempo to support the linkage. The ending of the first phrase, starting at m. 7, can then function as a motivic anacrusis to the second phrase, as a kind of *Vorimitation,* a foreshadowing in diminution of the principal theme to come.

There is a second way to analyze these cadential expansions, based on Rothstein's phrase expansion theory.[10] The first phrase resolves with a galant cadence to D in m. 4, which is extended with a suffix. According to this analysis, mm. 4-7 is a suffix, which can then be

10. William Rothstein, "Analysis and the Act of Performance." In John Rink, ed., *The Practice of Performance: Studies in Musical Interpretation* (Cambridge University Press, 1995), 218.

reinterpreted as a prefix to the next phrase. The second phrase ends with a suffix in mm. 14-16, prolonging D major. In the first suffix, the roots of the chords move down by step. The C# minor above a D in the bass in m. 4 then reopens the phrase, creating the effect of an interpolation. The second phrase's suffix prolongs B minor, emphasized by A# and B, which eventually moves to an E minor 7th chord, a predominant chord which immediately sets up the dominant. Within the first phrase there is also an expansion in mm. 2-3, also suggesting an interpolation.

Possible melodic climaxes are suggested by initial apexes on D (m. 1 or m. 8), E (m. 3), and F# (m. 4). These can be treated as part of a step progression, leading to F#. But F# is a melodic apex that comes after the harmony is resolved, and the rest of the phrase descends without strong directional harmonic motion, like an afterglow. There is also the possibility of hearing the opening D as a starting point for the sequencing of harmonic gesture. In this interpretation, the point of maximum tension could be either D (m. 1 or m. 8), E (m. 3) or both. Performers can choose to highlight this step progression of the apex, just the high D, or the sequencing of the gesture.

Performers can either play the opening section fast and joyful, or slow and mournful. They can also either follow a strict pulse or use rubato to follow the rise and fall of notes. The rubato is exaggerated by the typical performance practice of shortening the 3rd and 6th beats abruptly and accenting the following strong beats, either dynamically or with a roll, which is performed by breaking the voices in a fast arpeggiation.

The A section cadences on D major, but then there is a jump to a higher octave with an insertion of B, resulting in a final B minor sonority, still with a D in the soprano. This problematized harmonic close may serve to set up the B section, which is in B minor, or simply imply an echo. The latter interpretation would suggest that the B section functions as an echo of

the A section (as supported by its motivic echoes of A). The cadential gesture of I displaced by vi also recalls the opening progression of the main theme, I-V-vi. The addition of an open-string B within a higher register chord adds a timbral harshness that would be appropriate to the mood of the following section in B minor, and thus the linkage from A to B appears a highly plausible interpretation.

The B section presents a stark contrast from the A section, with the shift to the relative minor. Also notable within the harmonic structure of the section is the extensive use of the subdominant. Overall, the section has a dysphoric, uneasy feeling.

The primary harmonic idea within the piece is plagal. This is seen in what I consider to be the harmonic focal point of the section, in the first measure of each phrase (m. 17, m. 21, and m. 25). The first phrase also repeats the progression i-iv in m. 18. Later in the piece there are also plagally-inflected moments, such as the blended dominant and subdominant in the cadence in m. 30.

Most notably, the apex of this section, A (m. 23 and m. 24) is made dissonant by a Bb a major seventh below the A, in the accompaniment. The chromatically-altered C natural to C sharp in the chordal voice (mm. 22-23) recalls the A section (mm. 3-4). Both create an uneasy feeling, because C# is what is expected. In measures 23 to 24, the music features chromatic inflections over D, which is the tonic of the A section but the mediant of the B section.

Performers can emphasize the dysphoric feeling of the piece in many different ways. The most obvious is through the characteristics of their sound. Performers will choose either a deep and harsh sound or a soft melodic sound. The harsher and deeper sound brings out the section as an interruption between the two sections, while the soft melodic sound suggests a sorrowful,

dysphoric character. Both can bring out the cello-range of the melody, with its deep, legato melodic sound.

The section is also labeled *meno*, referring here to tempo (less, hence slower); however, a lesser dynamic is also a possible interpretation. A harsh sound with a slow tempo creates an even more dysphoric interpretation. In reference to tempo, most performers choose to use rubato to bring out the melodic shape. Most often this means the performer makes the 2^{nd} and 4^{th} beats longer than the rest; these feature the local melodic apexes of each measure. Another way the pulse is disrupted is by the displacement of melody and accompaniment, which makes the section sound more syncopated. This is done by slightly breaking between the bass and the melody instead of playing them exactly together.

The B section features three phrases, all starting with the subdominant-flavored theme of the section. This theme features a mini-apex within the measure (B); each beat also features a mini-apex. The performer can either focus on that first B in each phrase, or on the individual highpoints within each measure. The fact that this initial apex appears on the second beat makes the first beat seem more like an upbeat and gives the second beat more emphasis.

The ends of each of these phrases are repeated, creating phrase extensions. The third phrase actually features two cadential extensions. These repeats suggest an agential crying or pleading, exaggerated in the final phrase with the B minor resolution. A typical performance practice is to slow down at the end of phrases, highlighting the three phrases and playing with the illusion that the next phrase is actually starting, by exaggerating the extension. In the third phrase, the melody moves to the bass and closes before the interpolation, on a B minor root position chord. However, this is an interpolation since it implies a delayed cadence after the premature B minor close.

The C section is both an introduction (functioning ultimately as a retransition) to the return of A and an interpolation within the larger form. The immediate repeat of C makes this section seem like an interpolation, since introductions and retransitions do not typically include a repeat. A repeat is typically a signal that a section is to be considered formally significant. However, all of the preludes exhibit some variant of ABA form. So, this section stands out as subverting the expected form of the piece, even while being marked as important. This section also seems to highlight the subsequent return of A (and its tempo), making C sound more like an introduction. The C section also features upward motions, which are perhaps a gestural fulfillment of the downward motions in the A section. These upward gestures, not particularly developed as motives, further suggest the role of C as a retransition to the return of A section.

This C section's goal is to build intensity. The first and more obvious evidence of this is the use of the dominant key, A major, and harmonic sequencing. The section starts on the V of A major, E Major, which is dissonant in the original key of the piece, D Major. The rest of the section is primarily in V. Many performers treat the up-surging gestures as suggesting an anacrusis, or even a cadenza, and only loosely follow a pulse. Such freedom may be inspired by the tempo indication, *più mosso*.

In this section, there are two primary voices, one thickened by chords and the other based on eighth-note, upward gestures that may be played either as a reaction to the chords or as constantly wanting to catch up. The chordal voice is the presentation, while the eighth-note voice is the underlying energy. Both of these voices rise upwards only to fall soon after. In the second half of the section, the chords move downward and ultimately merge with the eighth-note voice, which accelerates with triplets to the double bar. Finally, the return of A is exact except for the addition, this time, of a *portamento* leading to the open-string B in the final sonority.

Performances

The next section will discuss the major performance choices within the A, B, and C sections of the piece, suggest possible expressive motivations for individual performers' choices, and the kinds of dramatic narratives that emerge. In all sections, the precise tempo, beat length and character of sound must be chosen by the performer, in the absence of specific directions by the composer.

The only tempo indications are *poco animato* at the beginning, a *poco rall*. at m. 7, and an *a tempo* in the following measure. Above each section, there are other ambiguous indications of the relationships of tempos between sections. There are a wide range of starting tempos chosen by the performers. The most popular tempo range is between 100-120 bpm (Petrou, Bream, Barrueco, Feuillâtre). This tempo expresses the lively character of the piece, while providing for a faster tempo in the C section. Then there is a wide break, with the next grouping of performers at c. 190-210 bpm (Pepe, Williams). Since this could be interpreted as the fastest section, it could be that the performers wanted to give themselves room to slow down later. Other performers choose to take *animato* more personally, by avoiding a clear or steady pulse (Buschmann, Dylla, Zanon).

Many performers choose to elongate or shorten certain beats. Only a very few performers decide to be a transparent transducer of the notated score by performing the beats evenly (Pepe, Petrou, Feuillâtre). Some choose to make the 3rd and 6th beats short, while other choose to also elongate the 2nd and 5th beat. Shortening the 3rd and 6th beats expresses the fall after the apex within the measure, or beat. Elongating the 2nd and 5th beats puts more emphasis on the apex

(only Barrueco does this). Dylla chooses to follow the energy of each gesture instead of trying to follow a pulse, emphasizing the sequencing of gesture.

To help enhance the feeling of a pulse, many performers choose to put an accent on the 1st and 4th beat of each measure. This helps produce a more consistent and expected metric wave. Most performers do this, but Williams and Zanon instead focus on the sequencing of gesture, instead of a regularly recurring apex or beat. Barrueco, however, only focuses on the sequencing of gesture during the falling theme, which helps to separate that theme from the rest of the section.

There are also performative choices the performer must make when deciding on how to treat the pulse within the falling motive. Some performers let the pulse follow the energy of the piece, which means the piece will speed up or slow down depending on the performers' interpretation of the energy. Other performers choose to project the falling motive as a straight pulse, by playing in a strict tempo. The majority of performers choose to follow the inertia of the notes. However, some only do this within the first beat (Buschmann and Pepe) while most of the other performers do this throughout the whole falling theme. Only Petrou, Bream, and Barrueco choose to perform with a steady beat and without following the inertial rise and fall of lines.

The majority of these performers have a bright or normal sound. The bright sound expresses the animated character of the piece. One performer, Feuillâtre, uses a tasto sound, which is more in the style of a waltz (the aristocratic topic noted earlier).

This section has a sequencing of gesture motion, which makes deciding on an apex difficult. However, looking for an apex can emphasize an extra line. Pepe chooses to focus on the sequencing of gesture motion and ignore the possibility of an apex. Feuillâtre only focuses on D being an apex; this note is the primary note that initiates and closes the sequencing of gesture

motion. However, the other performers all emphasize the step progression D (m. 1)-E (m. 3)-F# (m. 4). This line is not duplicated in the second phrase, which may be why Feuillâtre decides not to emphasize it in the first phrase. This interpretation based on prior knowledge of the entire piece is often considered "synoptic" and represents a different choice from playing in the moment.

In m. 7 and mm. 14-15, the appearance of the motive in the alto and then the bass can be interpreted either as a reaction by a single agent, or dialogically as the action of other agents, taking over the line. The majority of the performers choose to make these lines sound more like a reaction. They do this by performing each entrance softly and possibly with a tempo change. Barrueco and Williams treat these lines as separate agents by performing them loudly, with emphasis. Only Petrou does something different in each line; m. 7 sounds like a reaction, whereas in mm. 14-15 he projects a separate line.

Performers treat the last chord differently, either as an upbeat or as an echo. Recall that the last chord suddenly shifts from D major to B minor, in a section that otherwise ends in D major, while the following section is in B minor. The major of the performers (Buschmann, Petrou, Bream, Barrueco, Zanon) choose to treat this B minor sonority as an upbeat, by performing it after a pause on the D and with a sudden dynamic increase on the B minor chord. The interesting thing is that most of them also do this when the A section returns and there is no B section to justify its treatment as an upbeat. This upbeat performance choice could also be a way of highlighting the problematized close. Others (Pepe, Williams, Feuillâtre) perform this B minor chord as an echo, slightly softer than the D chord. This shows the performer knows, synoptically, what will happen when the A section returns, and that this chord should be more part of the A section than the B section. Also, the performer may not want to emphasize the

problematic end if they interpret the prelude as an homage to a more euphoric memory of the past.

The only specification for the tempo for the B section is *meno*, which means "less"—presumably to slow down slightly, but also to play less intensely. Bream projects his own performative agency by instead speeding up from the A section. Feuillâtre also projects his performative agency by deciding to slow down more dramatically, over 30 bpm. Pepe's performance choice is a radical rubato that obscures the pulse. The other performers slow down only slightly, more in line with the composer's instructions.

As was the case for the A section, there are performers who choose to elongate or shorten certain beats. In the A section, only Barrueco elongates the 2nd 3rd, 5th and 6th beats. It is as if he is preparing the listener for the elongated beats in the B section. In the A section, most performers only shorten the 2nd and 5th beat. Only Petrou chooses to be a transparent transducer of the notation for both sections, performing rhythms precisely; oddly, Bream chooses to perform the rhythms precisely only in the B section. The other performers choose only to make the 2nd and 5th beats longer. Elongating the 2nd and 5th beats helps to emphasize the apex of each measure which, typically, is the 2nd beat of the measure.

While there is no rallentando or ritardando written until the end of the third phrase, many performers choose to slow down at the end of all three phrases. This connects the sound of the three phrases, while also separating them by the slowdown of the tempo. The majority of the performers do this at least slightly. Only Bream chooses not to slow down in the first phrase, but he does so at the ends of the second and third phrases. This helps maintain the buildup of intensity between the first and second phrase. Petrou and Williams choose not to rallentando at all, which connects the three phrases into a larger trajectory.

The use of vibrato in this section is very important. Almost everyone uses vibrato, but each one uses different types of vibrato. A big vibrato means wider pitch oscillations. This helps to give more emphasis and can create more of an uneasy feeling. A small vibrato gives less emphasis to the notes. Slow vibrato means the pitch oscillates more slowly. This can help emphasize the section's slower tempo and make beats sound elongated. A fast vibrato can create a fuller, more circular sound, or it can emphasize an uneasy feeling, especially if coupled with a big vibrato.

Table 4

Vibrato	Big	Small
Fast	Barrueco and Williams	Pepe, Bream, and Feuillâtre
Slow	Buschmann	

While the composer's direction of *meno* means to perform slightly slower, it also can mean to perform softer. However, only Dylla performs this entire section softly, *sul tasto*. Petrou and Buschmann perform in a normal sound for guitar. Bream and Barrueco choose not to follow the composer's instructions, and instead perform this section with a harsh sound. Pepe and Feuillâtre go back and forth between the softer and harsher sound on the guitar, using the change in sound to build tension in the music.

Choosing to roll chords can give emphasis to certain notes or chords, but if used too much (or too widely) it can confuse the listener as to where the beat is. Only Pepe uses rolled chords often enough to confuse the pulse. Buschmann, Barrueco, and Zanon use rolled chords only to emphasize the chords. The other performers, by contrast, choose not to roll any chords.

As in the A section, performers can choose where to place a climax, or even whether or not to emphasize one apex. Some performers choose to do a hybrid, using the sequencing of gesture motion to pick out the higher notes as apexes for the sections.

Here the only articulation written is the *più mosso*, meaning a little more. This can apply to the tempo, dynamics, timbre, energy or some combination. All of the performers used a bright sound. This suggests that classical guitarists will typically view *più mosso* as also pertaining to the character of the sound. As far as tempo is concerned, the first three notes have *a tempo* written above it before the *più mosso* indication. This could simply mean to return to the original tempo, which is faster than the *meno* of the B section. Alternatively, the combination of terms could mean that the first three notes should be straight, then a little more should be added to the energy, and consequently the tempo. The majority of the performers chose the first option, and simply followed the inertia of the gestures. Each measure of this section either is an upward run (mm. 33-37) or downward one (mm. 38-40), primarily in eighth notes, with chords primarily in quarter notes. Performers often separate the voices by using different tempi or by using rubato for the quarter-note chords only. Only Dylla and Feuillâtre chose to do nothing to separate the two voices.

How performer separates the voices:
Table 5

With Pause	Rall. at end of 8th and roll last chord	Tempo difference	Eighth straight, quarter rubato	None
Buschmann	Pepe	Petrou, Williams, and Zanon	Bream and Barrueco	Dylla and Feuillâtre

Nora Buschmann

Nora Buschmann most closely follows the composer's written instructions as pertaining to the pulse and sound of the piece. This makes her the most transparent transducer of the notated score throughout the piece. Even as broadly as her sound and pulse may appear, her performance focuses on the sequencing of gestures. The A and C sections both feature a very

bright sound and a pulse based on gestural shaping, while her B section is softer and has a steady pulse. The return of the bright sound and inertia-based pulse in the C section makes the form of the sound sequenced, with a bright sound alternating between a softer sound. In the A section of the piece, she changes her interpretive focus. She primarily focuses on the apex in the first three measures. Then later in the piece, her performative agency adapts to the sequencing of gestural motion. She does this by letting her pulse and dynamics follow the inertia of each gesture. This typically makes the 1st and 4th beats long, while shortening the 3rd and 6th beats. She moves back to a steady pulse when the falling motive returns. It is as if the performative agent is reverting back to her mental state the first time it was performed, creating a cycle in interpretation for the A section. Like the A section, the B section's pulse and dynamics also follows the energy of the piece, with minimal focus on a climax. The vibrato she uses in this section, big and slow, help elongate these notes and adds drama to the performance.

In addition to the focus on drama and energy, Buschmann's performance also includes a separation between aspects of the music, such as voices and phrases. In the A section, when the bass or alto line takes over, m. 7 and mm. 14-15, she chooses to at first treat this as an upbeat, only slowing down enough for the interpretation to sound more like a reaction to the previous soprano line. This separates the phrases in a much more dramatic way. Her only attempt to connect sections occurs with last chord of the A section, which sounds like an upbeat, thus combining the A and B sections. In the B and C sections she creates more separation among lines. In the B section, she gives a pause between the alto and bass line with the soprano line. In the C section, she slows down between phrases and even puts a pause between the two different voices. This separation of the musical elements in the piece, helps to emphasize the form. Her

dedication to following the composers written instruction, resulted in an emphasis of the form, possibly what Villa-Lobos wanted.

Pepe Romero

Pepe Romero's performance seems to be focused on building intensity throughout the piece. Pepe does this by increasing the rubato throughout the piece and brightening the sound for each section. He also highlights the B section by using different performance techniques. Whereas the A and C sections are both performed with separation between interior phrases, the B section features a connection between the phrases. The B section only uses a slight *ritardando* between phrases and the separate lines are performed together, as it is written. This change from separation and connection would help the listener identify the different sections. Furthermore, the A and C sections both primarily focuses on the sequence of gestural motion while the B section focuses mostly on the apexes within each section. All of his performance choices appear designed to increase intensity over the course of the piece, as well as placing importance on the form of the piece.

Nicholas Petrou

The most obvious aspect of Petrou's interpretation is his focus on the apexes of the sections, instead of the sequencing of gestures others have chosen. In addition to this, the pulse is exact and does not follow the rise and fall of energy in the music (like most performers), only taking a slight pause on the apexes. He also chooses to have a consistently bright sound, throughout the piece, with little change in dynamics in the A and B section, to create some tension. Because of the lack of focus on sequencing of gesture and using pulse to express the

piece, I believe this performance ignores the energy of the piece and instead focuses on the other aspects of performance, such as the consistency of the tempo and sound.

Petrou's performance also features separation and connection to highlight the form of the piece. The A section features separation between the two phrases aurally, in flow. In the B section the phrases are connected, without slowing down between. The C section returns to separation of phrases, much like the A section. This supports an ABA form with the B section sounding more connected and the A and C, introduction to the second A section, sounds more disconnected. Since this is the one aspect of performance that changes with each section, it is the primary way Petrou chooses to express the form of the piece, while giving a consistent sound in the rest of the piece.

Julian Bream

The most obvious aspect of Julian Bream's performance is his ignoring of the composer's written instructions. According to Villa-Lobos, the B section should be softer and slower, with the written instruction *meno*. Instead, Bream chooses to perform B much faster than A and with a harsher sound. Like Petrou, Bream focuses on the apex line instead of the sequence of gestures within the piece, creating an unusual performance. In the A section, he focuses on the line of apexes (D, E, F#) while the B section focuses on the apex line in each individual measure. To the listener, it sounds like these high notes are their own primary soprano line. Bream also chooses to separate each individual phrase by tempo and sound, thereby individuating each apex.

Manuel Barrueco

Manuel Barrueco generally performs the piece slower than the others, with a bright sound and focus on the apexes within the piece. His slow tempo seems to help emphasize the dramatic character of the piece. This is exaggerated by his use of wide and fast vibrato on the apexes of the piece. The fast speed of the vibrato adds to the drama of the slow pulse. This slow pulse is emphasized slightly differently by Barrueco. In the A section, he chooses to make the 1st and 4th beat accented, while elongating the 2nd and 5th beat and shortening the 3rd and 6th beat. The accents on the 1st and 4th beat give the feeling of the piece being in a strict tempo, while elongating of the 2nd and 5th beat typically gives more emphasis on the apex notes, since that is normally where they are placed within the measure. In the B section, he chooses to not place an accent on the beat, giving less emphasis to the pulse. In the C section, he uses his performative agency to ignore the composer's written instructions and, instead of playing this section faster, he plays it slower.

The A section features an increase in separation. In the first opportunity, m. 7, the performer chooses not to perform the *poco rall*. as it is written, instead performing it straight and adding connectivity between the two lines. However, the bass line, m. 7 and mm. 14-15, is louder than before, separating the lines from the soprano melodic lines. This separates the A section from the last chord, which is also treated as an upbeat into the B section. The B section features a slight slowdown at the end of phrases, and separation of the bass and tenor, which emphasizes the beginning of the B section. The C section separates the two separate voices by dynamics and pulse; the quarter-note line is rubato and the eighth-note line is straight. This performance helps emphasize the form, giving distinction and separation to each section.

Marcin Dylla

Dylla's performance style is highly romanticized. His A and C sections do not have a clear, steady pulse. The tempo changes with every change in energy. This also helps emphasize his focus on the sequencing of gesture in the A and C sections. The B section varies more closely around c. 102 bpm. However, the 2nd and 5th beats are long, which expresses the rhythms as more emotional than exact, another highly romanticized performance choice. The only three aspects of performance that are not romanticized are the absence of vibrato, the absence of any change in dynamics to express the apexes, and the lack of separation between the two voices within the C section.

John Williams

John Williams performs this piece quickly, with a bright sound, and with a focus on the apex. This produces a freer interpretation, with a steady increase in intensity throughout the whole piece. The pulse of this piece is much faster than other performers at c. 210 bpm. The pulse of the falling theme, which starts the A section, follows the energy of the notation, with significant rubato. The rest of the section is steady. While the majority of this section has a steady pulse, there are no accents on the strong beats. The lack of *rit*. at the end of the A section, mm. 14-15, pushes the listener straight into the B section without any separation. The B section then features an elongated 2nd and 5th beat, suggesting that Bream's rhythms are more emotionally based than calculative and exact. There is also no *rall*. or *rit*. between the phrases of the B section, and the A section also proceeds without a break into the B section. While the C section has a steady pulse, it speeds up with the energy of the notation whenever the performer

performs a run. These performance choices give a freer and more connected interpretation of the piece.

This performance also has a goal of increasing in intensity, similar to Romero's performance. An example of this is the bright sound of the piece becomes harsher as the piece goes on. This harsh sound is emphasized by the wide, fast vibrato. This performative interpretation also focuses on the apex, without any regard to the sequencing of gestures.

Fabio Zanon

Fabio Zanon's interpretation also features a focus on the apexes. He primarily expresses this through different performance choices for each section. For example, in the A section it is the pulse following the energy of the rise and fall of notes; while in the B section, Zanon gives focus to the apexes with a pause after their performance.

The performance starts with a lack of pulse, almost completely with rubato. However, as the piece continues Zanon chooses to follow the pulse more strictly. In the A section, there is no steady pulse, and the lack of accent on the strong beats gives even less emphasis to the pulse. The B section has a slightly steadier pulse at c. 80 bpm, which is a slower tempo for this specific section as compared to the other performers. However, this section includes an emotional interpretation of the rhythms. Zanon expresses this by elongating the 2^{nd} and 5^{th} beat. The C section has an even stricter pulse. In the return of the A, the performer goes back to the lack of pulse, as in the previous A section. This gives an ABA form based on the interpretation of the pulse, with the A section being free and the B section being steady. This would also connect the C section more closely to the B section than the return of the A section. One interpretation would be that the C section is a reaction to the B section instead of an introduction into the A section.

While his interpretation of the pulse emphasizes the form, Zanon chooses to connect the sections in the flow of his performance. An example of this is there is no slowing down at the end of the A section or B section into the subsequent sections. However, Zanon separates these sections in other ways, using a bright and louder sound for the A section and a softer, quieter sound in the B section.

Raphaël Feuillâtre

The primary purpose of Feuillâtre's performance is to build tension. This is seen in the way he treats pulse, sound and dynamics, and the sequencing of gesture. Feuillâtre chooses to interpret Villa-Lobos's tempo indications in an exaggerated way. An example of this is while the A section is at 120 bpm, the B section is at 70 bpm. The only instructions for the B section is for it to be slightly slower than the A section. The tempo change he chooses is much greater, almost half the speed of the A section. This magnified expression of the change in pulse adds drama and tension. This is amplified by his use of fast and narrow vibrato, featured only on climactic notes, in the B section. This helps build up tension and uncertainty into the C section. Feuillâtre also chooses to focus on the sequencing of gesture of the piece instead of the apex. He treats the high D in the A section similarly to an apex of energy, whereas in the B section he features a climax within each measure. Only in the last climax of the phrase does he also show a visual climax, using a fingering that will allow him to go higher up on the neck for the apex note in the last phrase. This sequencing of gesture motion helps push the piece forward.

Conclusion

This paper has analyzed the interpretations implied by the recordings of Villa-Lobos's Prelude #5 by Manuel Barrueco, John Williams, Manuel Buschmann, Pepe Romero, Julian Bream, and Raphaël Feuillâtre. This analysis of the Villa-Lobos's Fifth Prelude did not focus on narrative, as emphasized in the other analyses in this thesis. This is because the majority of performances do not treat either the A, B, or C section as a negative state or a positive state. Instead, they appear either to emphasize the form, by bringing out characteristics of the sections and the breaks between sections, or to suggest a more fluid performance, with the sections flowing from each other and somewhat obscuring formal boundaries.

Chapter 4: Villa-Lobos Prelude #1: Finding a Lyrical Melody

Villa-Lobos's First Prelude, written in 1940 and premiered in 1943 with Abel Carlevaro, is subtitled "Melodia lírica", or Lyrical Melody. It is in ABA form and is primarily in the key of E minor. The ABA form could accommodate either a Romance or Tragedy narrative, since the beginning and end are both the same, thus either maintaining A as a valued order (Romance) or suggesting the failure of a valued transgressor (B) to transvaluate A, which then prevails as a negative order (Tragedy). The A sections are both in E minor and are literal repetitions of each other, while the B section is in E major. Looking exclusively at keys, the minor key would appear to suggest a negative state, whose uninflected return suggests a Tragedy narrative. However, the subtitle of the piece references the lyrical melody, commonly interpreted as being represented by the A section, while the B section is commonly interpreted as being a very quick, wide ranging, and broken melody. The lyrical melody in the A section stays within the middle register of the guitar. The subtitle could thus be alluding to the A section's being a valued state because of the lyrical melody, and the B section being the negative transgressor because of its lack of a continuous lyrical melody. I will argue for the validity of this interpretation in some performances.

As previously stated, the A section is commonly interpreted as Villa-Lobos's reference to the subtitle, "Lyrical Melody," and it has an almost nostalgic character. The melody appears in the lowest voice and it is separated into three subsections or phrases. Each subsection contains the same first three measures. All three subsections start with an E minor pedal in the soprano with scalar motion in the melody rising to the apex in the phrase. Each apex is on the downbeat of the fourth measure. For each subsequent phrase, the apex is higher in pitch than the previous apex. The first apex reaches D, the second reaches E, then the third stretches to F#, the same

apexes as found in the opening phrases of Prelude 5. After the climax of each phrase, there is a descent downwards. Each descent becomes longer and more complex: the first phrase is 12 measures long, the second phrase extends to 16 measures, and the third phrase to 23 measures. Chromaticism is increased in each phrase with planing (parallelism that creates a thickened melody), a popular impressionistic compositional technique that Villa-Lobos uses in his guitar pieces. These descents also lack closure, and the third phrase's descent creates a liquidation of undifferentiated material that leads into the beginning of the B section. The first and second phrases end on an augmented G chord (III+ or enharmonically V+ in E minor), suggesting an ambiguous half cadence that leads to the next phrase. The third phrase ending features V7 and i performed simultaneously. This bi-chord then resolves to the i at the start of the B section, giving the V7 chord retrospectively more emphasis. The late resolution to tonic elides the A section with the beginning of the B section. Another aspect of the music that helps emphasize instability is the use of bi-meter. In the first few measures of each phrase, the accompaniment is beamed as if it is in 6/8, while the melody is written in a clear 3/4.

The three phrases suggest the actions of a virtual agent, who after attaining each respective goal (the apex on D, E, and then F#), falls into turmoil. During the fall, the agent loses the stability of the E minor pedal and experiences the scalar, chromatic descent as a fall. The turmoil in the last phrase is enhanced by the liquidation into eighth notes, alternating between chords. This could be due to an external force creating instability or the failure of a virtual actor to accomplish its highest goal. There is also a question as to why Villa-Lobos chose F# instead of E as the climactic pitch of this section. Perhaps the F# climax reflects the inertia of the step progression from D by passing E; if so, this may suggest the agent's overreaching, which in turn causes more turmoil in the descent of the last subsection, although it ultimately resolves when

going into the B section. Within this minimal narrative, the virtual agent could be understood as an actor or protagonist.

The B section shifts the discourse to a more euphoric realm. Although featuring a less melodic texture, it is in the parallel major, is also more diatonic than A, and features tonal closure at the end of each of its phrases (four pairs of two-measure phrases). The meter alternates between 2/4 and 3/4, sometimes switching every measure. This creates greater metric instability than the grouping dissonance (hemiola) found in the A section. The melody in the B section also shifts to the soprano; its wide leaps and use of eighth and quarter notes, contrasts strikingly with the A section's stepwise lyrical melody in half notes and quarter notes. This section is also notated *Più mosso*, or slightly faster. The two-measure phrases are repeated, creating much shorter phrases than found the A section. The number of phrases are also different, while the A section has three phrases, the B section has five phrases that are repeated, ten in all.

Almost every aspect of the A section is inverted or changed in the B section; that which was stable becomes unstable, and vice versa. The only similarity is that both sections feature a Neapolitan chord prior to the cadential dominant. This change of the presumed discourse in the B section, in almost every aspect different from A, suggests a narrative transgressor—whose efforts apparently fail, since the A section returns unchanged.

Formally, the B section is repeated with a D.C. *al coda*. In the material that is not repeated, there is a *Poco meno* section, implying a little slower. This section features a lot of movement in the right hand and large chords, breaking the discourse of the initial material in the B section, and creating a small aba form within the B section. The repetition of this section also gives it formal significance. Because of this, it is likely a performer could interpret the section I

labeled A as an introduction and conclusion, while interpreting the section I referred to as the B section, as the primary section of the piece, which also includes an inner aba form. The end of the B section, going into the A section, as I have previously labeled the form, features a delayed ending, V4/2-V4/3-I. This stepwise motion could easily express the ending of a piece or the lack of desire to go into the literal return of the A section, possibly implying that the transgression has failed.

My interpretation of the piece suggests that the B section is its own agent (as antagonist?), but since there is no apparent interaction with the protagonist (the two agents just seem to be taking turns), there is no clear drama in this sense. However, the B section does break the discourse of the A section. Because the A section is described in the subtitle of the piece, I believe it to be the protagonist and the valued state of the piece. This would then make the B section the negative state and narratively a transgressor to the A section, as it breaks the discourse of the A section and attempts to transvalue it. But since the initially valued lyrical melody (the valued order) returns unaltered, the narrative may be considered a Romance. However, in some performances a positive valuation may be placed on the B section as transgressor, in which case the victory of the negative order (the A section's minor key) would create a Tragic narrative.

Performance

The aspect of the form most influenced by the performers' choices is whether the A section is meant to be the valued order or not. Because the piece is subtitled "lyrical melody," the section of the piece most representing of the lyrical melody might be assumed to be the valued order. A majority of the performers I studied appear to value the melody in the A section; for

them, the section least representative of lyrical melody, the B section, would be the negatively valued transgressor; when that transgression fails, the restoration of A would suggest the Romance narrative trajectory.

Some performers, like Nicholas Petrou, choose to emphasize the lack of resolve in the A section by giving it a harsher character, while giving the B section, which has completion and resolve for every phrase, a softer and more lyrical sound. This would create an opposing interpretation of the piece's form, in which B is the valued transgressor (but fails to overcome the negative order represented by the A section, hence suggesting the Tragic narrative). Other performers, such as Irene Gomez, choose to perform both sections lyrically. This lack of distinction in value means that the narrative is not being interpreted by the performer, and it is up to the listener to interpret a narrative from what is implied by the music. This performance would also promote continuity between the sections and help them flow into one another. Continuity may also be emphasized by not changing the tempo between sections. The instructions for the B section state the section should be only slightly faster than the A section; however, not all performers choose to follow this instruction. Moreover, a continuous performance could also highlight the B section's interior aba form, with b interpreted as the transgressor, while the beginning and ending of the full B section, could be considered the valued order.

The majority of performers studied foreground the A section's lyrical melody, highlighting it as the valued order for the narrative of the piece. The most common way to express a lyrical melody in any piece on classical guitar would be to perform with a *tasto* sound, some rubato, and a slight displacement between the accompaniment and melody, enough to emphasize the melodic line. However, this section also features a lack of closure, keeping it from feeling resolved until the B section arrives. The A section also features hemiola or bi-meter.

Because of this, performers have to make different choices from the ones typically used for lyrical melodies. The first choice concerns the sound. While a *tasto* sound would emphasize the lyrical melody, a harsher *ponticello* sound projects frustration, which might emphasize the lack of closure. A normal sound could also be used to connect and reflect on both aspects of the A section, the lyrical melody as well as the uneasy feeling caused from the lack of closure.

Another performance choice involves the amount of rubato to be employed. Some use a lot of rubato, which obscures the hemiola (6/8 in the accompaniment and 3/4 in the melody) in the first few measures of each phrase. This grouping dissonance is projected more effectively if the performer does not use rubato. However, rubato could help emphasize the lyrical melody within the section, whereas the metric dissonance would emphasize the uneasy feeling and lack of closure in this section. The pulse is also affected by the use of stratification achieved by a displacement of the melody from the accompaniment. This can be used occasionally to create an emphasis on specific notes or the start of a phrase. Some performers choose to separate the melody and accompaniment only slightly, enough to emphasize the melody but not enough to disorient the pulse. However, other musicians decouple the melody and accompaniment in a more exaggerated way, giving more instability to the pulse and emphasizing the lack of closure within this section. The performers who choose to perform the melody and the accompaniment together are following the score very closely, taking the stance of a more transparent transducer of the energies (and perhaps their agency) as implied by the score.

A performance choice that is specific to this piece is where to place the climax. Most of the performers studied choose the start of the third phrase; this signals to the listener that the phrase will lead to ultimate closure with a release of tension. Some performers, such as Petrou, choose to continue their building of tension until the start of the B section. This is the moment

the final closure is accomplished and there is an immediate release after the intense build up. Such a performance could either emphasize continuity or highlight a more extreme contrast between the two sections. If the B section is slow and soft, then a harsher end to the A section would give more contrast. On the other hand, if the B section is played with a harsher sound, a harsh end to the A section would connect the two sections. Still other performers choose to treat each individual phrase as a separate entity; they only build tension within the phrase and release the tension at the end of each phrase, ignoring the lack of tonal closure and substituting a gestural close. Such a performance appears to forcefully graft the lyrical melody onto the A section as its characteristic topic.

In the B section, I have labeled four common performance interpretations as "Serious," "Pastoral," "Nostalgic," and "Playful." The most common are the "Serious" and "Pastoral" interpretations. The "serious" interpretation is typically used to suddenly shift the discourse from the lyrical melody in the A section. This is done by performing a harsh and heavy sound, with a substantial use of accents and faster tempo in the B section. The "pastoral" interpretation goes against the composer's instructions, by performing B much slower than A. Barrueco and Gomez not only exaggerate the slow tempo, but also perform B with either a *tasto* or normal sound. This is light and happy, compared to the soft sad lyrical melody in the A section. The "nostalgic" interpretation has a normal or *ponticello* sound with a medium tempo. In this interpretation, it is treated as a reaction to the A section, perhaps as a memory of an event that was happy. The "Playful" interpretation uses a bright sound and a faster tempo.

Julian Bream

In the A section, Bream chooses many aspects of performance that would emphasize the melodic line and other performance choices that would not. He chooses a *tasto* sound for the melody and a slight displacement between the accompaniment and the melody, to emphasize the line. All of his performance choices emphasize the lyrical melody subtitle. He also chooses not to emphasize the climactic nature of the apex line, D, E, F#. Instead, he treats each individual apex as equally important. However, in this section he avoids rubato, emphasizing more the bi-metric opposition than the melodic character. This seems to be the only aspect of his performance that highlights an uncomfortable aspect of the section; he attempts to cover up the lack of harmonic closure for each phrase by giving the music a softer song, taking away from the feeling of frustration from the lack of closure. While this performance does not fully embody the character of a melodic line, the B section nevertheless is marked as a potential transgressor. This is done by performing with a harsh loud sound, featuring sharp strums and calculated rhythms. I consider this performance as an example of the "Serious" interpretation category. The speed also does not slow down in the *b* section as indicated in the score; instead, Bream starts it slightly faster than the *a* section. The lack of major change in these mini-sections of B direct attention to the larger form. The listener could have expected the B section to create a more melodic and lyrical character, if the A section's character had not already fulfilled this expectation. However, the B section still gives a stark contrast that lends the return of the A an even more lyrical melodic character. The Romance narrative is clearly fulfilled.

Irene Gomez

Irene Gomez's performance of the A section emphasizes a separation of the melody and accompaniment, as well as a continuous climb to the F# apex. She separates the melody and accompaniment in two ways. One way is by playing the melody *tasto* and the accompaniment *ponticello*. Another way she separates the melody and accompaniment is by her heavy use of rubato between the two, which obscures the pulse and appears to put the melody at a different tempo than the accompaniment, which is faster than the melody. She doesn't emphasize the D or E apexes within the first two phrases, but instead connects the entire section and treats the final apex, the F#, as the climax of the piece—as though everything else were simply preparing the listener for this moment. She also emphasizes the lack of closure in the first two phrases.

Gomez then performs the B section in a slow, pastoral character (100 bpm). She extracts a lyrical melody from the higher pitches of m. 53, 55, 57, 58, 61, and 63. The arpeggios going up in earlier measures are then treated as an anacrusis to these melodic fragments. In the b subsection of B, the *Poco meno*, her performance is even slower. While the notes on the page suggest the transgressor's role, her slow tempo gives this passage the impression of being a transition to the return of the a subsection. This interpretation seems to highlight the form within the form and to give the impression that a transgressor is absent. The a subsection seems to be the valued order in her performance and takes the role of the lyrical melody that the subtitle references. The rest of the piece seems to attempt to mimic this character, as if setting up the listener for the section, as in a prologue, or taking the listener away from the order, as in a coda.

John Williams

John Williams's A section sounds much like the character described in the subtitle. He has a slight displacement between the melody and the accompaniment, specifically during the beginning of the phrase and climaxes. He also performs with rubato and highlights the apex line. However, he does not express the lack of conclusion, within the A sections, or the frustration of not finding completion until the B section. Instead, the A section is performed as if it is a lyrical melody. In Williams's B section, he performs with a "Serious" interpretation. He performs with a loud dynamic and a *ponticello* timbre. He also chooses to strum in flamingo style manner, using his index, middle, and ring finger to strum outwards instead of his thumb. This technique would highlight the higher notes of the chord and William's background in flamingo music. This interpretation of the B section breaks the discourse of the order, set in the A section, and is clearly the transgressor. The exact return of A then gives this narrative a Romantic narrative.

Nicholas Ciraldo

Nicholas Ciraldo's interpretation of the A section finds a nice balance between the tension created by the lack of conclusion and the lyrical melody. He performs this *tasto* and uses some rubato. The rubato is used strictly to emphasize the phrasing and apexes, creating the sound of a lyrical melody. He also builds up with each apex until the F#, which is treated as an ultimate apex. He also chooses to build the tension until this final phrase, setting the listener up for the F# highpoint and showing a frustration with the lack of closure with each phrase. His balance between the two interpretations helps emphasize the unique blend of the A section. This takes the listener into the B section, which is performed with a "Serious" interpretation. He does this by performing with a loud sound and performing faster than the A section. He also breaks up the

flow of this section by performing certain chords heavily. This section breaks from the discourse set up by the A section and is the transgressor of the narrative.

Marcin Dylla

Marcin Dylla's performance of the A section features a melodic lyrical melody. He gives the melody a tasto sound. To help this tasto melody stand out, he performs the accompaniment with a "normal" sound. He also uses slight rubato, giving more of a lyrical character to the melody. He chooses to build the tension in each phrase, only decoupling the melody and accompaniment in the 2nd and 3rd phrases, specifically for the climactic notes and the beginning of the phrases. Each phrase also starts louder and faster, expressing the frustration of the lack of conclusion. With his dynamics and pulse, he seems to treat the first two phrases as more of a prologue to the third phrase. Only the F# apex in the third phrase is really treated with a clear emphasis in the dynamics. His B section then contains multiple characters. He chooses to treat each phrase pair with a different character. He performs mm. 52-55 as a playful melody, with a light sound. He then moves into mm. 56-59 with a nostalgic sound, using rolled chords, a soft attack, and a very rounded sound. In mm. 60-63, he returns to his playful character. Then in mm. 64-69, he has a serious sound, with a pointed attack and a sharp, flamingo-like strum, using his index, middle, and ring fingers. This seems to come out of the frustration of the break in the phrase. This frustration then is continued into the *poco meno* section, with continued sharp attacks on the chords. These changes in the B section create an aba-c-aba form in the interpretation. These constant changes of character in the B section seems to be the transgressor against the standard lyrical melody interpretation of the A section.

Andres Segovia

Segovia treats the A sections as the lyrical melody and order of the piece. This is evident from the first presentation of A. This section features heavy, large, and slow vibrato on the long notes, a tasto sound, and a major displacement between the melody and accompaniment on the first notes of the phrase and the apexes of each phrase. This is then exaggerated in the return of A, which also has a softer and more rounded sound from the earlier A section. This could push the listener to question whether or not the first presentation of the A section also qualifies as the lyrical melody, or if it is only to set up the final A section. Segovia's B section has a playful character. He performs loudly, quickly, and lightly, with a *ponticello* sound. This light and playful character is seen as the transgressor to the soft and lyrical melody in the A section. However, this B section does not seem to be in conflict with the A section. Instead it is a burst of joyful energy after a minor key, lyrical melody. The lack of conflict is then confirmed in the return of the A section, which seems to flow seamlessly from the end of the B section.

Manuel Barrueco

In my opinion, Manuel Barrueco does not emphasize the lyrical melodic character in either section of the piece. He seems to disregard the subtitle and instead focuses on his own interpretation. His A section focuses on building tension, due to the lack of closure. He does this by increasing the harshness of his sound, by becoming increasingly *ponticello* and louder for each phrase. Each apex within a phrase is treated as important; however, the tension is not completed or accomplished until the last phrase. He also uses vibrato and a displacement in the melody and the accompaniment on the first beat? of each phrase and the climax, helping break up the phrases. The B section then creates a pastoral interpretation. He performs this slightly

slower (110 bpm) and with a light sound. Because neither highlight a lyrical melody, I would consider this a Tragic narrative since the A sections are both in minor, which typically is considered a negative state. This would make the B section the order, or the protagonist, with its joyful, pastoral sound in a major key.

Nicholas Petrou

Nicholas Petrou's interpretation of the piece is close to Barrueco's interpretation. However, Petrou's interpretation of the A section is slightly more focused on the lyrical melody. The melodic line is performed with a *normal* sound, while the chords are performed *ponticello*. He separates these two parameters, melody and accompaniment, rhythmically as well on the first measure of the phrase and the apex of each phrase. These performance choices give an emphasis to a lyrical melody. However, he also focuses on the building of tension, even focusing on each apex to create the apex line, D, E, and F#. The B section quickly moves into a "Pastoral" interpretation, being the transgressor of the piece, but again not in conflict with the order. This pastoral interpretation features a quick tempo, 120 bpm, and is performed with a light attack. After this, the return of the A section again features the order, the lyrical melodic state. This gives a Romantic narrative.

Conclusion

This paper has analyzed the interpretations implied by the recordings of Villa-Lobos's Prelude #1 by Julian Bream, Irene Gomez, John Williams, Nicholas Ciraldo, Marcin Dylla, Andres Segovia, Manuel Barrueco, and Nicholas Petrou. Most of the examined performances of Villa-

Lobos's First Prelude project a very clear narrative of either Romance or Tragedy. However, there are multiple ways performers can express these two possible narratives. Since the piece is subtitled a *lyrical melody*, I suggest that the section that sounds like a lyrical melody is the positive state, accomplishing the composer's possible goal for the piece, while a section that does not feature a lyrical melody would, by its absence, imply a negative state. This affords the opportunity to create one of two dramatic narratives, Romance or Tragedy, depending on which section is performed more positively (i.e., lyrically).

Chapter 5: Villa-Lobos's Prelude #2: The Chôro Prelude

Villa-Lobos's Second Prelude was written in 1940 and premiered in 1943 by Abel Carlevaro. The piece is subtitled "Melodia capadócia," or Capadocian Melody. Scholars seem to be split on what this subtitle references. Eero Tarasti states that the subtitle Capadocian Melody refers to an area in Turkey, Cappadocia, which features Greek culture intertwined with Turkish culture.[11] He also states that the B section alludes to African rhythms, without providing any evidence or details. However, in my own listening, I do not hear the piece as sounding Turkish, Greek, or African.

The other, more popular interpretation of the subtitle is that it refers to a Carnival character, Capadocio.[12] Turibio Santos notes that the B section references Capadocio through the use of parallel fifth thickening of the melody (planing) and is reminiscent of an Afro-Brazilian martial art and dance, Capoeira. A Capoeria uses quick and complex movements. He also argues that the mood change between the A and B sections is more dramatic, highlighting the character of Capadocio. However, Villa-Lobos had already written a piece for this character, *Bachianas Brasileiras: Canto do Capadocio*, and this piece has a completely different character than the second prelude. However, other scholars note that the tempo shifts within the piece are representative of the sly character of the Capadocio.[13]

Scholars agree that this piece should be considered a chôro, not unlike Villa-Lobos's piece *Chôro 1: Chôro típico brasileiro*. The chôro genre emerged in the late nineteenth century, in Rio de Janeiro, Brazil, and was a popular genre that was incorporated into art music compositions in

11. Eero Tarasti. *Heitor Villa-Lobos: The Life and Works, 1887-1959*, (Jefferson, NC: McFarland, 1995).
12. Turibio Santos. *Heitor Villa-Lobos and the Guitar*, (Ireland: Wise Owl Music, 1985).
13. Humberto Amorim, *Heitor Villa-Lobos E O Violão* (Rio De Janeiro: Academia Brasileira De Música, 2009), 159.

the 1930s and 40s.[14] The term Chôro translates to weeping or sobbing in Portuguese. This is reflected in the genre's distinct lament quality. Most chôros are in a specific type of rondo form (ABACA); however this piece is ABA, as are virtually all the preludes. In the genre, the different sections are typically in different tonalities, as is the case in Villa-Lobos's second prelude.[15] A chôro piece is typically in a medium to fast tempo, with a duple meter.[16] This genre typically was performed in a group, with a flute, two guitars (performing low notes), and a rhythmic instrument. Villa-Lobos is well known for writing in this genre for solo guitar. In this chapter, I will discuss how the performers choose to contrast the A and B sections, and how this contrast influences the narrative of the piece.

The A and B sections are tonally and characteristically different. Both A and B feature arpeggios; however, the range and register of the melody differ. The A section features the melody in the higher register of the guitar, referencing the flute typically used in a chôro ensemble. The B section then features the melody in the lower register of the guitar, with planing above. This sounds as if the guitar took over the melody from the flute, as in a typical chôro ensemble. Then there is an exact return of the A section, marked *a tempo*.

The A section's arpeggios project the rise and fall of energies. The piece starts with a burst of energy that dissipates as it climbs to the high-note melody, then gains energy as it falls, as a result of gravity and inertia. On the high notes, the performer is instructed to use a portamento between pairs of slurred notes. The portamento not only highlights these pitches, but perhaps suggests the crying implied by the title, chôro. Alternatively, the portamento might

14. Alex McGowan and Ricardo Pessanha. *The Brazilian Sound: Samba, Bossa Nova and the Popular Music of Brazil*, (Philadelphia: Temple University Press, 1998), 159.
15. Alex McGowan and Ricardo Pessanha. *The Brazilian Sound: Samba, Bossa Nova and the Popular Music of Brazil*, (Philadelphia: Temple University Press, 1998), 159-60.
16. Ibid., 160.

suggest a loss of energy at the top of the arpeggio, as though the performer was losing energy and could barely reach the second note.

The B section also features written arpeggios, like the A section. However, the rise and fall of the energy is based on the planing of the guitar, since the arpeggios are too fast to be processed as individual notes. Villa-Lobos adds accents to the bass notes, not only to foreground its role as the melody, but also to suggest a more emphatic melody than was found in the A section. This section is also marked *Più mosso*, likely referring both to dynamics and tempo. This harsher, louder, and faster sound could also represent the transgressor of the piece, making the A section the valued order.

Performance

Performers may choose either to emphasize the ABA form, by separating the two sections with contrasting techniques, or to promote continuity by emphasizing the similar melodic energy in each section. Most of the performers studied choose to separate the two sections, either by focusing on where the melody is in the range of the instrument or by projecting the A section as a valued order and the B section as a transgressor. One way to achieve this opposition is by following the melodic energy of A in a controlled manner and performing B in a more chaotic manner.

Performers typically perform the A section in one of two ways, either focusing on the high notes or focusing on the melodic energy of the arpeggios. A focus on the high notes may be achieved by either dynamics or rubato—adopting a slower tempo for the high notes or even pausing on each note, as though the melody were coming from a separate instrument, like in a chôro ensemble. Typically, this is countered with a focus on the low notes of the B section

melody. If performers are more energetic with their rubato, they slow down as they rise to the climactic high notes, then fall from there, getting faster with the momentum provided by musical gravity. This provides a flow between the melody and accompaniment instead of a separation between the voices. The portamento and slur of the top notes can also help express this change of energy, by suggesting a lack of energy. Either of these performance interpretations can imply that the A section is the valued order and the B section the transgressor.

There are also outliers to these performance interpretations. A few performers, such as Julian Bream, play the A section very quickly, with extreme rubato, which sounds more chaotic and negative. This interpretation makes this section sound like a transgressor to a more controlled B section, which would be the valued positive order. This results in a Tragic narrative instead of a Romance narrative.

In the B section, the majority of performers choose to highlight the bass or highlight the planing aspect of the chords. Both of these interpretations typically are performed *ponticello* with a sharp attack on the string, giving a harsh, accented sound. When highlighting the bass line, typically the performer will do this through an accent, creating a difference in sound from the accompaniment. This gives more emphasis to the chôro ensemble, by separating the two lines and making them sound like different instruments. The planing interpretation treats melody and accompaniment similarly, only focusing on the singular melodic energy that is created by the planing on the guitar.

Norbert Kraft

Kraft chooses an interpretation of the piece which projects the A section as a valued order, with the B section as a negative transgressor. The A section has a strong focus on melodic

energy. The rubato, which follows this energy, is extreme. When the melody falls, it almost doubles the speed of the high melodic notes. However, Kraft features a slow decrease in tempo in the ascents, losing energy as the melody rises. While the arpeggios connect the melody and accompaniment, the slow tempo in the melody helps distinguish their melody from the arpeggios. Kraft's B section, by contrast, features a very loud and harsh sound in the bass line. The planing chords are performed with a light attack, to give contrast. However, both lines, bass and accompaniment, are performed *ponticello*. This conveys almost an anger or frustration in the B section, which dissipates when going back into the A section. Thus, the defeat of the transgressor and the victory of a positive order suggest the romance narrative archetype.

Nicholas Petrou

Petrou chooses to contrast the A and B section by focusing on where the melody is placed within the range of the piece. In the A section, he almost completely stops and uses a different pulse when performing the high-register melody. The arpeggios are backgrounded, like a reaction, since Petrou speeds through the performance of them. This separates out the voices, much like a chôro ensemble. When Petrou goes into the B section, he moves his focus to the lower voice. In this section, the bass does not have a harsh attack, but it is accented and performed louder than the accompaniment. Neither section is projected as the order or the transgressor; the contrast is merely with respect to the register of the melody.

John Williams

William's interpretation connects the A and B sections, focusing on the building of tension within both. An important difference between the sections is that A builds tension with

the rise and fall of notes in the arpeggio, whereas the B section builds tension with the planing of the chordal harmonies. His A section starts slowly; each note of the arpeggio is treated as important, as in the performance of a Bach prelude. Gradually, throughout the A section, he speeds up the pulse until the individual notes blur into chordal harmonies. This increase in the energy of the piece, using the motion of going up and down to increase the energy overall, suggests the influence of agential momentum. The B section primarily focuses on the planing, which also builds up energy. This performance of the B section is shown by the quieter dynamics, light attack, and normal sound of the bass line, which contrasts with the *ponticello*, louder dynamic in the accompaniment. The interpretation of the piece seems to be focused on the building of tension, the A and B sections both showing this differently. I would say the A section builds tension more efficiently with its louder dynamics and range of tempo. The B section seems to continue to build tension but not as dramatically or effectively as the A section.

Marcin Dylla

Dylla's interpretation, like Petrou's, highlights the contrast between the A and B sections by focusing on the register where the melody is placed. The A section primarily brings out the high-register melody. Dylla pauses on each of the high notes, changing the tempo for these notes. He still connects the melodic pitches, but he falls after the high notes, with gravity and inertia speeding the pulse back to where it was earlier. However, before the melodic notes, the change in pulse between accompaniment and melody is sudden, separating the two voices. The B section then features an accented attack to project the melody in the bass as stronger than the accompaniment above. This B section is very controlled, and does not have the harsh sound typically associated with a transgressor.

Pepe Romero

Romero interprets the piece more clearly in terms of order and transgressor. The A section is the valued order. He slows down as he gets higher, losing energy, then at the top is very slow, only to speed up with inertia as he falls. This concentration on energy feels very controlled and seems to give stability to these arpeggios. No one voice is emphasized over the others. In the B section, the planing aspect of the section is the focus. It sounds very chaotic. There is no focus on the bass line, ignoring the accents Villa-Lobos wrote in the piece. This interpretation suggests the role of a transgressor. The A returns victorious over the B section. A has a positive valued order, while the B section seems to focus on chaos and a negative transgressor. This gives a Romance narrative trajectory.

Julian Bream

Bream's interpretation is the complete reverse of the typical performance practice for this piece. Bream's interpretation features the A section as the transgressor and the B section as a negative order. In this interpretation, Bream performs this A section very quickly and harshly. The arpeggios blur the notes together, with little or no pause on the high notes. The B section is then much slower than the majority of performers. The slow tempo gives a feeling of more control over the piece and hence a valued, positive transgressor. This section also focuses on the chords more than the bass line. There is no harsh attack in this section; instead the notes are blurred together. When the negative order returns, the defeat of the positive transgression suggests a narrative interpretation of Tragedy instead of Romance.

Christopher McGuire

McGuire chooses to make a strong contrast between the A section and B section with respect to character. The A section is very controlled and performed slowly. The high notes flow seamlessly into the accompaniment. The B section is more chaotic sounding, performing very quickly and loudly. This section is more chordally focused instead of focusing on the melodic bass line, which is accented and only assumed to be the melody. He also performs on open strings throughout the section, very loudly, giving less emphasis on the planing aspects of the chords and more of a static sound. This section's interpretation seems to emphasize the chaotic nature of the section to contrast with the control of the A section's performance. His interpretation of the A section suggests a valued order as it is controlled, and the B section is a more chaotic transgressor, whose defeat implies the Romance narrative.

Conclusion

This chapter has analyzed the interpretations implied by the recordings of Villa-Lobos's Prelude #2 by Norbert Kraft, Nicholas Petrou, John Williams, Marcin Dylla, Pepe Romero, Julian Bream, and Christopher McGuire. Because of the ambiguity of the subtitle, I chose not to base the negative and positive state of the sections on the subtitle, as was possible in the previous chapter. Instead, I noted how a completely different personality of each section would be more in line with the Chôro genre, which scholars agree this piece exemplifies. The ABA form also allows for projection of either a Romance or Tragedy. Performers do this in multiple ways, which gives individuality to their performance. Performers can create these two archetypes by treating the A and B sections as either the positive or negative state.

Conclusion

I have explored a wide range of possible performance choices in Villa-Lobos's *Five Preludes*, as implied by recorded performances by distinguished classical guitarists. My goal has been to interpret those implied choices as expressively motivated, in terms of their treatment of variables ranging from gestures and motives to overall form. I have incorporated theories of musical forces, agential energies, virtual actors and subjectivity, and archetypal musical narratives to suggest why these performances often go well beyond the notated score. Although classical guitarists are known for creating individual interpretations that go beyond the notated instructions, in these Preludes Villa-Lobos appears to offer more than the usual options for interpretive freedom. I trust that the traditional notion of a stable musical work based on a single interpretation, or a limited set of interpretations, has been shown to be less than helpful here. Instead, performers are involved in the creation of the work, sometimes to a much greater degree than we tend to think. The performance becomes a creation of both the composer and the performer. With the use of musical forces, agential energies, virtual actors and subjectivity, and archetypal musical narratives, the listen and performer can better interpret the performer's role in the creation of a performance.

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